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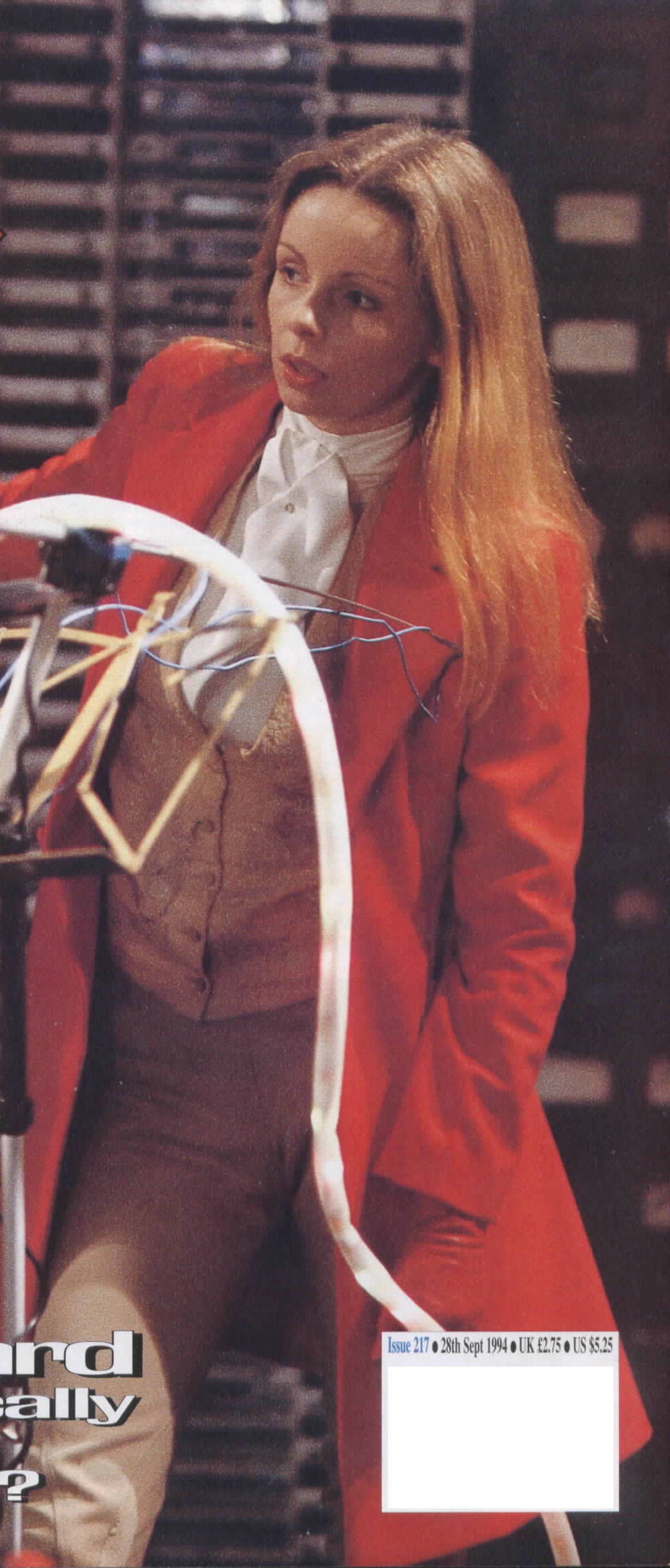
DOCTOR WHO MAGAZINE™



BIGGEST EVER ISSUE

MORE COLOUR

SPECIAL SIXTEEN PAGE PULL-OUT OF *THE SMUGGLERS*

FULL TELESNAP ARCHIVE

Lalla Ward

The politically incorrect Time Lady?

Issue 217 • 28th Sept 1994 • UK £2.75 • US $5.25

BEYOND THE TARDIS

Compiled by Dominic May

Doctors: Radio 4 has just concluded a seven-part dramatisation of John Le Carré's *The Russia House*, which starred **Tom Baker** as Barley Blair. He has also recorded *Arsenic and Old Lace* for the same medium. In early July he could be seen on ITV's *TV Weekly* promoting the latest series of *Medics*, while he was the subject of The Andrew Duncan Interview for *Radio Times* (30 July – 5 August), a fate which also befell **Kate O'Mara** the following week.

Companions: **Maureen O'Brien** played the lead in Rupert Mallin's *Evelyn Homes* on Radio 4 during July.

The ever-inspiring **Roy Castle** is now resigned to losing his battle against cancer, probably before the end of the year. This did not prevent him from taking part in a one-thousand two-hundred mile four-day epic "Tour of Hope" rail journey, an attempt to raise twelve million pounds for a cancer research establishment in Liverpool. Additionally it was hoped that the journey would make the *Guinness Book of Records* for the most money amassed by a charity train trip in Britain.

Richard Franklin was suddenly left without a venue for his production of *Romeo and Juliet* as a result of the surprise closure of the Theatre Royal, Hanley.

Following a successful pilot, as reported in **DWM** 206, **Louise Jameson** is reprising her role as Mrs Hilliard in a full series of *Stick With Me, Kid.* She plays the mother of twelve-year-old detective Ripley (Kristopher Milnes), who hires an out of work actor (Leigh Lawson) to front for him. Filming has been taking place at Bray Studios.

The Biz, **Nicola Bryant**'s new six-part series which is being made for Childrens BBC, is being touted as a possible eventual replacement for the long-running *Grange Hill.*

Producers: Filming on *She's Out*, the six-part **Verity Lambert**-produced sequel by Lynda La Plante to *Widows* and *Widows 2*, commenced on 18th July in and around Buckinghamshire and runs through to 21st October under the watchful eye of director Ian Toynton. Ann Mitchell reprises the role of Dolly Rawlings in a cast which also includes Linda Marlowe, Anna Patrick and Maureen Sweeney.

The first run of the **Philip Hinchcliffe** produced ITV comedy *Downwardly Mobile* concludes on 1st September.

Script Editors: BBC local radio station GLR had **Terrance Dicks** as a guest on 20th July.

Douglas Adams has become a patron of the London based group Arts Catalyst.

Antony Root is the executive producer for Thames of *Cold Comfort Farm*, a film by Malcolm Bradbury based on the novel by Stella Gibbons. The tale is about a suddenly orphaned wealthy London girl called Flora, who has to move to the country to live with her cousins the Starkadders, who behave like characters out of a Thomas Hardy novel. Directed by John Schlesinger, it should be completed in time for screening on the BBC this Christmas.

Writers: Following the success of *Middlemarch*, **Louis Marks** is to produce *Loving* for the BBC, an erotic ninety-minute comedy, based on the novel by Henry Green, which is set in an isolated English household in Southern Ireland during the time of the London blitz, where the new avaricious butler's ambitions result in disaster and chaos both above and below stairs.

Meglos script writers **John Flanagan** and **Andrew McCulloch** have written *Zelding*, which is being made as a BBC *Screen One* for broadcast early next year. The plot involves a MI5 operative stumbling upon Zelding, a small village in Devon, which was sealed off for military purposes in 1945 and whose inhabitants are unaware that the Second World War has ended.

It now transpires that **Stephen Gallagher** has written two of the five psychological thrillers which comprise Yorkshire TV's *Chiller*, which ITV will broadcast this Autumn. The first, *Here Comes The Mirror Man*, is about a young squatter who lives in a dilapidated church but is not all he seems. The latter is *Prophecy*, based on the novel by Peter James, which charts the horrific events that follow a seance and stars Nigel Havers and Sophie Ward.

The Radio 4 play *King of the Rainy Country* by Nicolas Freeling was produced by **Philip Martin**, with **Martin Jarvis**, who appeared in his *Vengeance on Varos*, as Inspector Van der Valk.

Rona Munro's *Ladybird Ladybird* is one of the featured films at this year's Edinburgh Film Festival and will also be previewed at the Leeds International Film Festival in October.

Directors: *London's Burning* is back this autumn with episodes directed by *The Faceless Ones'* **Gerry Mill**. Promised this season is the programme's biggest ever stunt, which is supposedly on a par with Hollywood's best.

Tony Virgo has forgone the rewards of producing the next series of *Peak Practice* in favour of setting up his own production company Ikona Films with colleagues Andy de la Tour and Julian Murphy. Commissions from the BBC and ITV are in the pipeline including a drama series, an area which *The King's Demons* director would particularly like Ikona to specialise in.

The Mark of the Rani's **Sarah Hellings** has been behind the cameras for Tyne Tees TV's *The Glass Virgin*, adapted by Alan Seymour from Catherine Cookson's novel. Shooting continues in the north-east until the end of August, with Nigel Havers heading a cast that includes *Timelash's* **Christine Kavanagh**. Expect transmission in the new year.

Chris Clough is one of nine directors, who have been working on the ninth series of the BBC's hugely successful hospital drama *Casualty*, which begins a twenty-four week run in September.

A new production of *Little Lord Fauntleroy* is being directed by **Andrew Morgan** for Childrens BBC. Andrew has managed to persuade the powers that be that he can bring in a version shot on film for the same cost as if made on video.

Miscellaneous: *Destiny of the Daleks'* Davros, **David Gooderson**, was the writer of the recent Radio 4 play *Waste of Glory* featuring **Stephen Thorne**.

Further to **DWM** 216, Both **Nicholas Courtney** and **Milton Johns** have been successfully re-elected to the Equity Council under the Act For Equity banner despite the party's major trouncing by the Campaign For An Equity Representative Conference, which led to **Marius Goring** and **Nicholas Smith** both losing their seats after many years on the council. *Time-Flight's* **Michael Cashman** and *Frontier in Space* and *Planet of Evil's* **Louis Mahoney** both recorded victories and Borusa Mark II **John Arnatt** was elected to the Appeals Committee.

PUBLIC IMAGE

Compiled by Mark Wyman

Congratulations – and, indeed, jubilations – were in order at BBC Video in early July. Their two newest *Doctor Who* releases joined the latest *Red Dwarf* tape in securing the Top Three CIN retail chart positions in their first week of release.

The landmark triple-crowning glory was achieved by *Red Dwarf V: Back to Reality* storming in at Number One, *Destiny of the Daleks* at Number Two, and the more expensive double-pack containing *The Visitation* and *Black Orchid* at Number Three. The three who ruled the chart did so by toppling the latest rapid-selling releases from the proliferating *Star Trek* library – Volume Eighty-Two of *The Next Generation*, and Volume Sixteen of *Deep Space Nine* – which had entered the previous week at Numbers One and Two respectively. Picard and crew were now at Number Four, with Sisko's team at Number Twelve.

A delighted Paul Holland, BBC Video's marketing manager, said the feat demonstrated the strength of their science-fiction titles. It was also noted that these were the best results for any *Doctor Who* titles for some months. In fact, this was the series' first appearance within the elite Top Five since *The Daleks* box set was released last September. Further evidence, then, that any story foregrounding Davros and/or his offspring will generate high sales – even one as controversial as *Destiny of the Daleks.*

More encouraging, perhaps, was the enthusiastic take-up of the Season Nineteen double-pack, with its complete absence of celebrated monsters or foes. Thirteen years after his debut, public affection for the TARDIS crew led by then-novice Peter Davison could well be a valuable factor.

Meanwhile trade magazine *Video Home Entertainment* took a different analytical line in its 16th July report, acknowledging that "a minor heatwave and the World Cup have failed to deter the anorak brigade taking three BBC Video Sci-Fi titles to the top of the charts . . ." The distractions of soccer and sunshine may well have deterred more casual buyers, but surely the assertion is mildly unfair? I for one found it too infernally warm to wear my anorak in July.

Which neatly brings me to the brief chart history of *Inferno* itself. The doom-laden Jon Pertwee seven-parter from 1970 was released in early May, alongside the last episodes to complete production to date: 1989's three-parter *Ghost Light.* On the chart dated 14th May, these two duly achieved Top Ten entry status: *Inferno* being at Number Seven, and McCoy's *Ghost Light* at Number Nine. These respectable positions were, however, surpassed by the continuing demand for Seventies Cornish costume drama *Poldark.* Its second series' fourth volume entered at Number Six. Highest new entry of the week, was however Linda Robson's *Light as a Feather* fitness tape, muscling in at Number Four.

The 21st May chart showed the traditional rapid reversal of fortune, with *Ghost Light* burning out, down twenty-nine places to Number Thirty-Eight, and *Inferno* descending a level deeper, down thirty-six places to Number Forty-Three. Underlining the genre's internecine rivalry, in this very week *Star Trek: The Next Generation*'s Volume Seventy-Nine swept all before it to enter at Number One. In general, *Star Trek* releases have scaled the Top Three positions far more than *Doctor Who* stories over the past year.

Further Top 50 action for the May releases was not forthcoming.

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Although there are plenty who ought to be, there can't be many journalists who are required to justify their work in front of some three hundred people. After plucking up some considerable courage, I recently guested at my very first *Doctor Who* convention knowing full well that providing just such a public justification could well be enough to spoil any 'free lunch'.

When you belong to one of *Doctor Who*'s service industries, guesting at a convention can be a curious experience. You are, quite rightly, accorded none of the all-forgiving reverence that guests who have actually worked on the series witness. You can not, quite rightly, expect any of the sometimes considerable fees that actors and technicians command. However, free travel, a comfy hotel, some good food and, most importantly, the company of some wonderful people more than make up for losing a weekend to your work.

Such indulgance is only justifiable to someone in my position if it can be made useful, and the 'Dark Tower' weekend provided numerous opportunities to listen to people's opinions on what they liked and, more importantly, didn't like about **Doctor Who Magazine** and **Doctor Who Classic Comics**. As our stable of regular *Doctor Who* publications is about to expand to include a third title, it's now more important than ever to make sure we're getting it right.

We're going to do our best to take into account everyone's likes and dislikes as much as possible over the coming months leading up to the launch of the **Doctor Who Poster Magazine**. In the meantime, I am of course avaliable for weddings, barmitzvahs, garden parties . . .

Marcus

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Editorial: Gary Russell & Marcus Hearn **Design:** Peri Godbold **Production:** Julie Pickering & Mark Irvine

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: **Doctor Who Magazine**, Marvel Comics UK Ltd., 13/15 Arundel Street, London WC2R 3DX, England. Entries must arrive by second post on 20th October 1994.

Thanks this issue to:
Lalla Ward, Pip & Jane Baker, BBC Video, David Howe, Adrian Rigelsford, Simon Sadler, Chris Thompson, and Virgin Books.

ABC
AUDIT BUREAU OF CIRCULATIONS
CONSUMER PRESS

Doctor Who Magazine™ Issue 217. Published by **Marvel Comics UK Ltd**. Jim Galton, Chairman. Mike Hobson, Managing Director. Paul Neary, Editorial Director. Office of publication 13/15 Arundel Street, London WC2R 3DX, England. Published every four weeks. All Doctor Who material is © BBC TV 1994. Diamond Logo © BBC Enterprises 1973. All other material is © **Marvel Comics Ltd** unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK and distributed by Marketforce (UK) Ltd, 247 Tottenham Court Road, London W1P 0AU 071-261 5555. "Typical. He inspires Nero to burn down Rome, he starts the Great Fire of London and even burns down the Priory that UNIT HQ is built on." Ace sighed. "On top of that he creates ever-lasting matches and still has the gall to call me a pyromaniac!" ISSN 0957-9818

Gallifrey

MORE *MASTER PLAN* FOOTAGE FOUND!

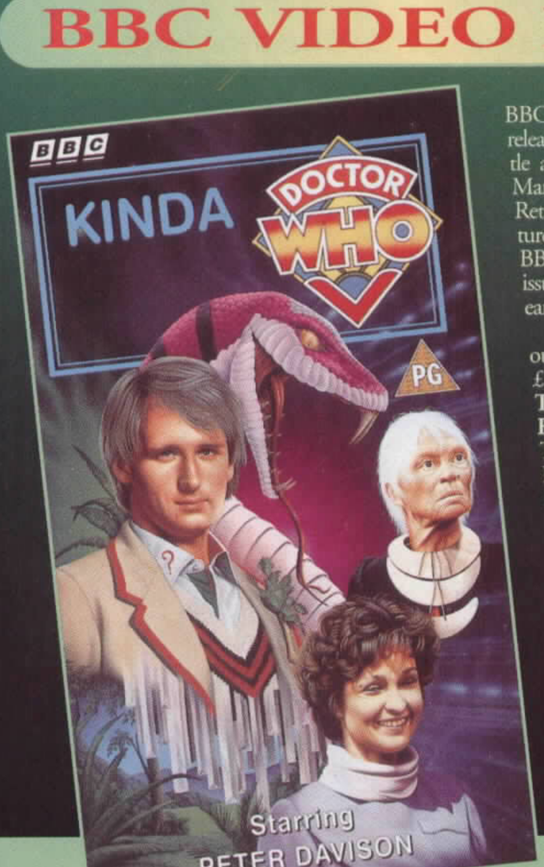
Once again, Kevin Davies' *30 Years in the TARDIS* project has given the search for missing *Doctor Who* footage its biggest boost since the recovery of complete prints of *The Tomb of the Cybermen* and original film from *The Dalek's Master Plan.* During the making of the television version of the Thirtieth Anniversary documentary, the Radiophonic Workshop's Brian Hodgson handed Kevin a VHS video tape he thought may prove of interest. The tape contained a documentary about the Workshop which featured, as well as sequences of Delia Derbyshire at work in 1963, a short clip of exploding Daleks from *The Power of the Daleks* Episode Six. BBC researchers were successful in tracing the original documentary in the Film and Videotape Library, and lifted the clip to be screened in the televised version of *30 Years in the TARDIS.*

The team behind the extended video version of the documentary, entitled *More Than 30 Years in the TARDIS,* have since uncovered two more fascinating finds. Firstly, intriguing behind-the-scenes sequences from 1973's *Carnival of Monsters* have been recovered. Recorded as part of a celebratory documentary about the BBC, the sequences include the TARDIS prop being prepared for shooting, filming of the 'glove-puppet' drashigs being operated and director Barry Letts monitoring events from the gallery.

Perhaps more exciting is the chance recovery of a clip from the third episode of *The Daleks' Master Plan.* The episode, *Devil's Planet,* is one of the ten missing instalments from this epic 1965/66 story. The clip was stumbled upon as part of an edition of *Blue Peter* transmitted on 25th October 1971. Introduced by presenter Peter Purves (who points out that his hair was much shorter when he appeared in *Doctor Who!*) the clip also features William Hartnell and Adrienne Hill, as well as sequences of Daleks and Mavic Chen's space ship, *The Spar.* Project insiders describe the quality of the recovered material as "excellent".

At the time of going to press, Kevin was striving to include the last-minute discovery in the ninety-minute video documentary, which, subject to clearances being acheived, will also include previously unseen title sequence footage, *Doctor Who*-related television commercials and tantalising glimpses of *The Vampire From Space* – material from the studio sessions of the story renamed *The Claws of Axos* for transmission.

BBC VIDEO NEWS



BBC Video have confirmed the release of the Fifth Doctor's first battle against the primal force of the Mara, *Kinda,* for October this year. Retailing at £11.99, the video features a cover by Colin Howard. BBC Video have tentative plans to issue the story's sequel, *Snakedance,* early in 1995.

The Rescue and *The Romans* are out this month in a double pack at £16.99 but you can win one of **TEN** copies we have to give away **FREE**. *The Rescue* features the TARDIS crew facing the evil Koquillion. In the credits, Koquillion is listed as being played by Sydney Wilson, a pseudonym used to confuse viewers as to Koquillion's real identity. Where does the name Sydney Wilson come from?

Write your answer on a postcard or back of a sealed envelope and send it to the address on page 3, clearly marking your entry **KRAZY KOQUILLION**.

NO NEWS YET

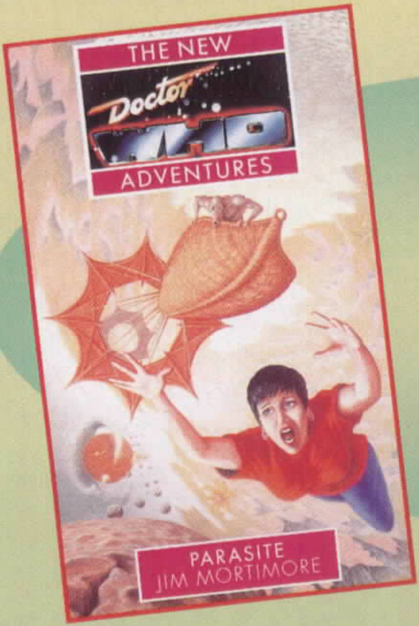
There is still no positive news regarding Amblin's atempts to get another American television network interested in *Doctor Who* after CBS rejected the show. Sources within BBC Enterprises though have not given up hope and rumours abound for some kind of announcement by the time that you read this issue of **DWM**.

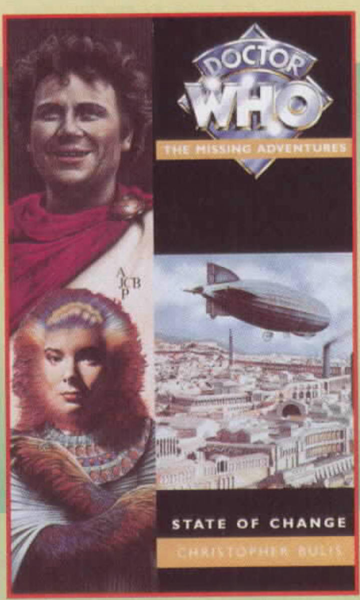
Huntingdon Drama Club in Cambridgeshire are putting on a new play by Peter Vialls featuring the Cybermen, entitled *The Empress of Othernow.* The play runs from 10th – 12th November 1994. Details from 52 Greenway, Bucken, Huntingdon, Cambs., PE18 9TU. Enclose an SAE.

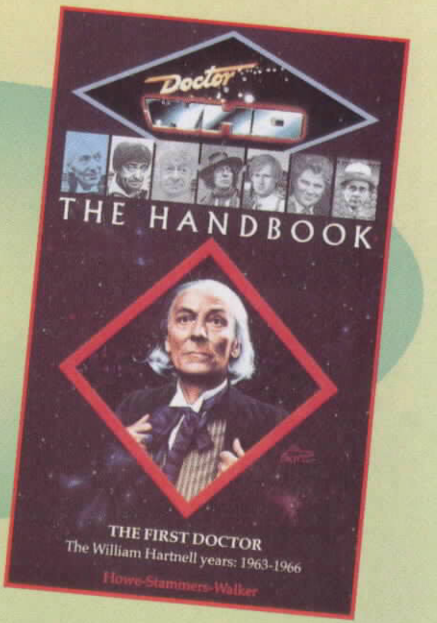
Similarly, another new Cyber-play, called *Legacy of the Cybermen,* is being put on at Queen Elizabeth Grammer School in Wakefield. Written and directed by Ben Heyworth, the play is due to be performed in October or November. More details, with an SAE, from Edward Newton at 14 Blenheim Road, St John's, Wakefield, West Yorkshire, WF1 3JZ.

Doctor at the Dome is a one-day *Who* event in Lancaster on 22nd October. Guests include Sylvester McCoy, Sophie Aldred, Andrew Cartmel and Ben Aaronovitch. Details, with SAE, from 53 Bowerham Road, Lancaster LA1 4AG.

Guardian







Virgin Books have confirmed that Stephen James Walker and Mark Stammers, two thirds of the *Sixties/Seventies* authors have teamed up again to edit a further collection of *Doctor Who* short stories following their successful *Decalog* compendium earlier this year. *Decalog II* will not have a linking story as the first one did, but each of the ten stories will have a common theme. *Decalog II* is due for release in July 1995.

The other third of *The Sixties/Seventies* team, David J Howe, is currently working with Mark Stammers on *Doctor Who – The Companions*, a visually-based history of the Doctor's fellow travelling associates. With photographs and potted biographies of the characters and the actors involved, *Doctor Who – The Companions* is a softcover colour/black-and-white volume similar in style to David Howe's *Timeframe*.

More names have been added to the list of authors for forthcoming *Doctor Who* fiction books. The latest list looks like this: *Doctor Who – The New Advenures: St Anthony's Fire* (Mark Gatiss/20th Oct); *Falls the Shadow* (Daniel O'Mahony/17th Nov); *Parasite* (see cover above) (Jim Mortimore/1st Dec); *Warlock* (Andrew Cartmel/19th Jan); *Set Piece*, featuring the departure of Ace, (Kate Orman/16th Feb); *Infinite Requiem* (Daniel Blythe/16th Mar); *Sanctuary* (David A McIntee/20th April); *Human Nature* (Paul Cornell/18th May) and *Original Sin*, introducing the Doctor and Bernice's new travelling companions Cwej and Forrester (Andy Lane/15th Jun).

Doctor Who – The Missing Adventures: Venusian Lullaby – First Doctor, Ian and Barbara, set between *The Dalek Invasion of Earth* and *The Rescue* (Paul Leonard/20th Oct); *The Crystal Bucephalus* – Fifth Doctor, Tegan, Turlough and Kamelion, set between *The King's Demons* and *The Five Doctors* (Craig Hinton/17th Nov); *State of Change* (see cover above) – Sixth Doctor and Peri set between *Revelation of the Daleks* and *The Trial of a Time Lord* (Christopher Bulis/1st Dec); *The Romance of Crime* – Fourth Doctor, Romana and K9 set between *The Creature from the Pit* and *Nightmare of Eden* (Gareth Roberts/19th Jan); *The Ghosts of N-Space*, Third Doctor, Sarah Jane, the Brigadier and Jeremy Fitzoliver, the novel of the new BBC Radio 2 series, set after *The Paradise of Death* (Barry Letts/16th Feb); *State of Change* – Sixth Doctor, set between Peri's departure and Mel's arrival (Steve Lyons/16th Mar); *Invasion of the Cat-People* – Second Doctor, Ben and Polly, set between *The Power of the Daleks* and *The Highlanders* (Gary Russell/20th Apr); *Dancing the Code* – Third Doctor, Jo and UNIT, set between *Planet of the Daleks* and *The Green Death* (Paul Leonard/18th May).

On the non-fiction front, *The Seventies* (Howe/Stammers/Walker) is out 20th October and the same authors' *The Handboook of the First Doctor* (see cover above) is out on 17th November while *The Doctor Who Discontinuity Guide* (Cornell/Day/Topping) is out on 18th May.

WIN A UNIQUE *WHO* T-SHIRT

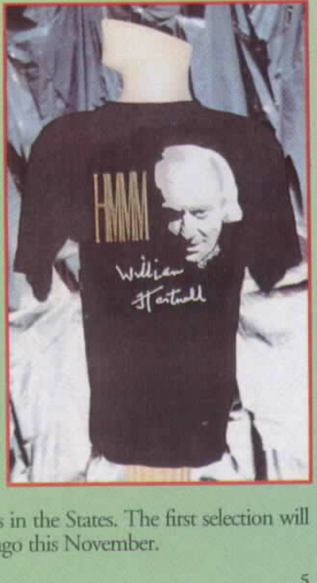
SOMEWHERE THE TEA'S GETTING COLD
Sylvester McCoy

GUDI are back with the latest in their popular range of black personality t-shirts.

However, pictured left is Sylvester McCoy wearing a one-off *white* t-shirt featuring his latest design, with the slogan "Somewhere the tea's getting cold."

You could win this completely unique garment plus the new Sophie Aldred one with the legend "Wicked" and a William Hartnell one, saying "Hmmm" (pictured right). There are nine runners-up prizes, which are the ordinary black version of the Sylvester shirt plus one each of Sophie Aldred's and William Hartnell's.

All you have to do is tell us which episode from which story the quote on Sylvester McCoy's t-shirt comes from. Send your answers to the address on page 3, marking your entry **GROOVY GARMENTS**.



US readers will be pleased to know that GUDI now have an arrangement with Star Bright Merchandising to distribute their shirts in the States. The first selection will be released at the Visions convention in Chicago this November.

The Noblest Time Lady

Photo © Mat Irvine

Lalla Ward can count her marriage to Tom Baker as one of the bittersweet memories of her time as Romana on Doctor Who. Jane Walker asked Lalla to share those memories over tea in Oxford . . .

The pungent smell of garlic and ginger fills Lalla Ward's spacious top floor Oxford University flat. The delicious odour augers well for the lunch party she is giving the following day, and she pauses frequently to stir her concoction.

Her delight at the frequent interruptions by her husband, eminent author and scientist Richard Dawkins, as he receives a constant stream of his biology students from New College is clear. "I'm glad it's obvious. I love it. We have a peculiar sort of arrangement here because he teaches at home. Sometimes they have rooms at college, but I'm very glad that Richard teaches here because I get to know the students in a way that I wouldn't otherwise."

Lalla settles down at the huge wooden kitchen table and absentmindedly grates the zest of a lemon, a recipe for sponge pudding propped up in front of her. Her domestic role in the world of academia seems a far cry from her days as Romana, Time Lady companion to Tom Baker's Doctor, over thirteen years ago.

"I don't, but I'm sure there are people who get embarrassed about being in *Doctor Who*. I get terribly irritated by people who think it's something you're having to live down or something that you must have loathed doing and you wish would die away and drop out of your life, because I'm extremely proud to have done it. I liked doing it and I think I did quite good work in it as far as I could.

"I do think it probably doesn't help your career, but I don't think that's its fault – I think that's England's fault. If you do a series in America you immediately get another series, but if you do something that you become well known for here you are associated with that forever after. People don't then think you are capable of playing anything else or that you're too identifiable with one thing.

"I've barely worked for the BBC since *Doctor Who*, and before that I was working for them all the time, and I cannot think that the two are unrelated.

"It may be unfair to blame it on *Doctor Who*. It may be me, but I can't help but think that since it's happened to all the girls that have worked on *Doctor Who* that there must be something in it. In that sense I'm sorry, but I was never going to be a serious actress and I really don't think I've deprived the profession of a great talent."

It is ironic that Lalla's only acting role in recent years was her brief appearance as Romana in last year's *Children in Need* story, *Dimensions in Time*. "I was only there for half a day. It was a rather jokey one-scene bit with the Mitchell brothers from *EastEnders*, which was fun because I loved Albert Square and Richard enjoyed it; he came with me. I was glad to do it – I like John Nathan-Turner, the producer, and it would have seemed incredibly churlish not to say yes.

"It was so different to before. I was the only one there, although I met Jon Pertwee who was around the set but I'd never worked with him in *Doctor Who*. In a way doing a convention is more like being in *Doctor Who* because people are constantly trying to jog your memory."

Lalla first appeared in the programme as Princess Astra in the Bob Baker and Dave Martin story *The Armageddon Factor*. "It was like a long audition really, wasn't it? When I was doing that Mary Tamm wasn't sure whether she was going to leave or not, and ultimately she decided right at the very end of doing the last series that she didn't want to carry on. They didn't have all that long to find somebody new and they thought we all got on well, and it would make an interesting beginning for a new character, to take on someone else's body so to speak. You can do anything in *Doctor Who*."

TOM'S MOODS

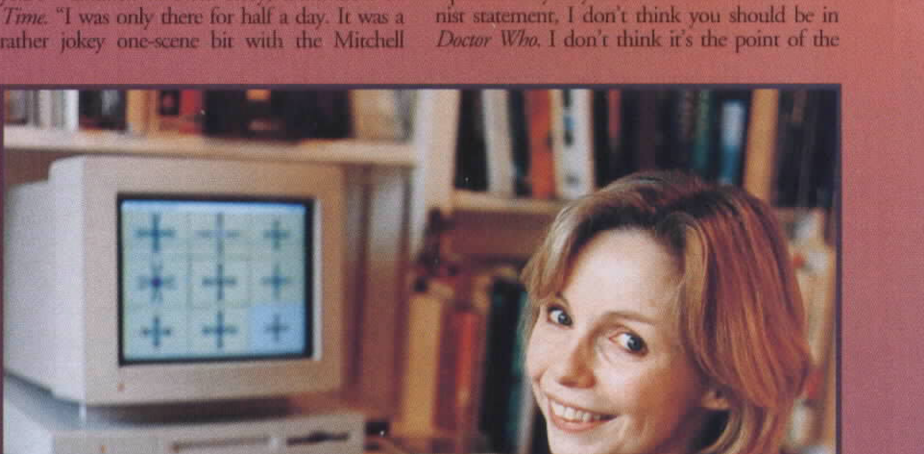
While several of her predecessors have admitted feeling intimidated by Tom Baker's large personality, Lalla had already established her working relationship with the actor who later became her husband. "I think Tom actually admits from time to time that he feels intimidated by *me*, in the nicest possible way! I like energy and I think people occasionally found his sort of energy to be alarming because he really cared fanatically about the programme.

"His energy, his fury, came from second best and he wasn't prepared to put up with it. He'd fight like mad to make it as good as he possibly could, and if some people got in the firing line from time to time he didn't really care, and I think he was right.

"I fired back. The only answer when in that firing line is to turn around and fight, or else you get trodden on and I'm not good at being trodden on."

Like other previous companions Lalla has very strong ideas about her role and about the programme itself. "I think it's melodrama. Melodrama in the old-fashioned sense. That's why it's popular; it sticks to old-fashioned conventions. The assistant is a small part, the star part is the Doctor's. You don't join it expecting to be the lead part – you haven't got it.

"If you wanted to be a character who was equal in every way and wanted to make a feminist statement, I don't think you should be in *Doctor Who*. I don't think it's the point of the


Lalla Ward at her Oxford University home. Photo © Jane Walker

"The assistant is a small part – the star is the Doctor," says Lalla, here with Tom Baker and Lewis Fiander in *Nightmare of Eden*. Photo © BBC

programme. Of course, if you feel that by being in it you can change things then that's one way of going about it. I never wanted to do that. I don't really see why just because you are following along and doing what someone tells you, it necessarily means you are boring. It's just a smaller part and you take what you can get.

"It's like being a stooge in a comedy duo, a feed. There's one person who asks the questions and the other person who provides the answer, and that's the role you've been employed to do."

P C ATTIRE

Lalla is defensive about her choice of costume in the programme, particularly her motives for choosing the popular schoolgirl outfit, criticised by feminists in later years. "I did think quite a lot about what children would find amusing, and the school uniform one was used simply because I loathed having to wear school uniform when I was their age, and I thought if a heroine of mine on television had worn it, I'd have thought 'good, then I'll wear it.' It didn't occur to me that the dads would write in and say 'Cor – a school uniform!'

"I'd wear it twice as enthusiastically now just to annoy the politically correct. I'd wear a shorter skirt and be provocative and irritate the women and the politically correct. I really think that if you read things like child abuse into somebody wearing a school uniform then you deserve to have to put up with watching it!

"I'm all for women being paid equally if they do the same job and having equal opportunities where I think they can do better but I'm deeply furious about political correctness and I long to be scathing about it at every possible turn.

"It's pointless making *Doctor Who* a target because that's not what it's about. It's a piece of melodrama and is not meant to stand for anything else. I think it's a bit of entertainment and not of the kind that is going to change the world.

"I argued and would have continued to argue about things that I thought were against the role of a heroine to play within melodrama. A heroine has to be seen to be behaving in a certain way, she has to know right from wrong and pursue the line of good all the time, otherwise it screws up the balance of what a melodrama is. There are goodies and baddies and it's a sort of formula really.

"There was a bit in *City of Death* where I was supposed to be knowingly building some sort of machinery that would blow up Paris for Julian Glover, who was playing the baddie Count. I said that I could be doing it as long as I didn't *know* what I was doing, but if you know you're doing something evil, you can't do it. You would rather die than do that. You've got to be a goodie in the classical sense of the word.

"You've got to die for the good, and if the Doctor and me and the whole of England had blown up rather than the whole world, you'd have to opt for that. You can't say 'Oh my god, I'm being blackmailed, of course I'll build this machine!' I did make a big fuss about it and they changed it. They obviously hadn't seen it that way, and maybe they thought I was mad.

"I think it's always quite difficult for directors on a long-running series like *Doctor Who* because the actors are so at home in it and know what they can and cannot do so well. The directors who are the good ones are those which come in and have all sorts of ideas to do with the overall story, and basically leave you to get on with it because they know that you have your niche in it.

"We used to re-write the odd line. Nobody can really write entirely in the character that you are playing, and one would suddenly come across a line and you thought 'God, that isn't the way

Destiny of the Daleks was not as difficult as previous companions' introductory stories, as Lalla's working relationship with the *Doctor Who* production team had been established the previous season. Photo © BBC Video

Lalla believes that her appearance in *The Armageddon Factor* as Princess Astra enabled the production team to find a replacement for Mary Tamm a great deal easier. Photo © BBC

she'd say it,' and you'd change it. That goes for almost anything modern and I think writers like Douglas Adams would write knowing that we'd do that and not bother about it too much, because what was the point? He knew perfectly well that Tom would change things anyway. That said, on the whole one didn't change all that much."

THANKS TO DOUGLAS

As well as writing *City of Death* and being the script editor for several of Lalla's *Doctor Who* stories, Douglas Adams was to play a more significant part in her life ten years later.

"We had quite a lot of good writers, but he is my favourite person. He's a darling man and he was a lovely person to have around on *Doctor Who*, and he's a great friend now. I met Douglas on *Doctor Who* and we've kept up with each other over the years. I'm very glad I went to his birthday party in 1992!"

It was at this celebratory event that Lalla met her future husband. "We were introduced by Douglas Adams, and we married six months later. We've been together now for two years. My father died last year so he knew Richard and came to our wedding and adored him. It's a great thrill to me that Daddy lived long enough to see him but Mummy didn't and she would have liked him enormously. It's a great regret to me that she never met him and never realised that I could get it right and be happy. It's sad."

Lalla is keen to dispel myths about her titled background. She is The Honourable Lady Sarah Ward, daughter of Viscount Bangor and his wife Marjorie. "My parents both worked in BBC radio. People have this misguided idea that people who have a title must have loads of money – forget it! They were on BBC PAYE salaries, you know. He was the first BBC War Correspondent along with Richard Dimbleby and she was a writer and producer of radio drama documentaries. In a way, although she employed actors and actresses I think as she knew what an awful life they had, she wouldn't have wished it on me."

TOM-TIME

Lalla's wedding to Tom Baker in December 1980 at Chelsea Registry Office was not attended by her parents. "My father didn't really mind but my mother was absolutely miserable about it. She thought it was a bad idea and I think she was right in retrospect. I think she probably thought I could have married somebody more likely to make me happy. I think she genuinely wanted me to be happy and she thought I wouldn't be and, as it turned out, she was spot on."

The highly publicised marriage was short-lived, ending eighteen months later. "I think the whole thing seemed a good idea at the time.

"I think it's an actors problem actually – you can quite often see cases where an actor will marry another actor partly because the character they're playing is marrying the character the other person is playing. It's very easy to confuse that and think that you're Romana marrying the Doctor, and not Lalla marrying Tom.

"We sort of got into a habit. If you work on a programme for so long, you are with somebody all the time. It's almost as if you are married because you are so companionable, and the thought of not being with somebody after all that is an incredible wrench, and you suddenly realise that you're talking about serious things like getting married in a way that really you shouldn't. It's sort of misguided. He's a very gregarious out-of-the-house kind of person, and if you want to be married you have to share things more than I think he really ever wanted to.

"It was very nice for as long as it lasted and it would have been silly to try to make it last longer. If we hadn't actually got married I doubt anybody would refer to it anymore. It's only because we did it legally that it becomes an issue – if we'd lived together for a year and then it had fizzled out nobody would have thought anything of it.

"It was a good idea at the time, just a rotten idea a bit later! I don't regret it, and I don't know what Tom feels about it. I thought it was a very nice 'Tom-time'."

Lalla had already clashed with the nationl press following the publication of some raunchy photographs of a look-alike posing as her in a pornographic men's magazine.

"I was furious about it. I won a court case against them. It was a 'boy meets girl' story that was made into a feature film and it was a jolly nice part. The next thing I heard of it was three years later; I was in France and Nigel Dempster of the *Daily Mail's* gossip column rang up my mother and said 'How does your daughter feel about being in a porn movie that's on in the West End?'

"Mummy said 'As she's never done one, I can't imagine she feels anything one way or another about it.' I dropped it at that time because I couldn't really afford to do anything about it.

"Then I got *Doctor Who*, and around the first Christmas I was rung up by one of the Sunday newspapers, and they asked how I felt about the centre-spread of a magazine called *Club International*. I said 'All I can suggest is that as I have to ring a lawyer instantly, you might like not to publish a story about it for now.' There were six pages of photographs from this film, about four or five of me fully clothed and then masses of others of this double, nude.

"One of the things you have to prove in libel is that you've been damaged and it is very difficult in the acting profession to prove that you haven't got work because of it. They agreed in the end that it did damage me and I'm certain, for instance, that I wouldn't have got any children's television while it was going on. I never saw the film – I just couldn't be bothered and I couldn't face it."

PICTURES OF LALLA

Her often traumatic past behind her, Lalla has done very little acting in recent years. "I really don't want to live the life of a gypsy any more, and I think to be a serious actor you have to be prepared to do that, and I think I'm not prepared to do that anymore. If it was something I'd longed to do and not too far away, I would if it didn't take me away from home for too long.

"I've allowed my other job, which is illustrating, to take over – partly because it's work you can make for yourself. It's so nice not to have to rely on everybody else, and it's vital because there's not enough work around to survive.

"*Doctor Who* has certainly helped me as an illustrator. I've had work because of it. People know my name because of it and so I can get my name stuck on the cover of a book probably more so than if I hadn't been in it.

"I'm illustrating Richard's new book, which is exiting. He did the Royal Institution for Children lectures about two Christmases ago, and he's doing a book based on them. As I illustrate animals, anything to do with animals, it's quite handy."

Lalla's creativity is gloriously evident. Embroidered cushions adorn the brightly-coloured furniture and hand painted silk scarves are draped casually over the many ornaments she inherited from her mother.

Lalla is able to share her television work with her new family, and *Doctor Who* appeals to her young step-daughter Juliet as well as husband Richard. "He's incredibly supportive and he loves watching the stuff I've done. Richard bought me *Shada*, because I'd never seen it and I was intrigued to see what they'd done with it."

Lalla laughs at the memory of filming the Douglas Adams story set in Cambridge, which had to be abandoned due to industrial action. The story was finally released on video, with the gaps filled by Tom Baker's narration. "It was a ghastly experience, because we'd done a good chunk of it and it was lovely. All that stuff on the Cam was really fun. I think they did the best they could with the new version. I was jolly glad all that footage hadn't been chucked out of the window. I do think it's got some wonderfully funny things in it, pure Douglas Adams. Some hilarious

Top: Marrying Tom Baker seemed a good idea at the time, says Lalla, but "a rotten one later." ***City of Death.*** **Photo © BBC Video.**
Bottom: Lalla is very pleased with the video release of ***Shada,*** **and is glad that the footage shot has not been wasted. Photo © BBC Video.**

Saying farewell to the Doctor at the Gateway in *Warriors' Gate,* with only K9 and Lazlo (Jeremy Gittins) for company. Photo © BBC.

Lalla feels that Season Eighteen moved the stories away from the children's arena and more towards teenagers and young men. *The Leisure Hive.* Photo © BBC

bits that I'm glad weren't lost forever.

"I've also seen *City of Death* because I've watched it with Juliet. I quite like sitting and watching them with children, it's fun. I liked *Doctor Who* in the days when it attracted children, when it was a children's programme and adults watched it because they wanted to watch it with their children. I think probably towards the end of my time on the programme it became far more geared towards teenagers and young men."

Children are very important to Lalla, although she concedes that the role of step-mother is often a tricky one. "I think life is much better for having children in it. Germaine Greer once said that it isn't really that important in the end that they're your own children and I think she's right. It is important to have children, however, around you. They . . . add.

"Juliet comes every other weekend and we get her for a week or so occasionally in the holidays. Not enough – I'd love to have her here more often.

"I'd like to have a baby. It's difficult when you get to my age when you've left things rather late. I'm forty-two. It's pushing one's luck. But that would be something I'd like very much. If it doesn't happen I don't think it would be a great tragedy – I have a wonderful life, but it would be the icing on the cake."

If all goes well for Lalla, her future is going to be pretty busy. The future of *Doctor Who*, however, is not so clear. "I think sometimes you should let things go when they're meant to go. It's like wanting somebody to be alive when they've died. I quite often think that you should let them go because the memory of them is better than if you struggle. Poor *Doctor Who* – if it came back now, it would have to live up to so much."

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Doctor Who and Tanni

The recent discovery of one of *Doctor Who*'s earliest surviving rehearsal scripts has shone new light on a familiar serial. Marcus Hearn examines one of the first drafts of *The Rescue*, and finds a very different story to this month's BBC Video release.

The first story of *Doctor Who*'s second production block is an early milestone for a number of important reasons. *The Rescue*, a modest two-parter, received unprecedented viewing figures of thirteen million on its 1965 transmission, and of course carried with it the responsibility of introducing a new regular cast member.

Following a selection process that had already seen producer Verity Lambert reject actresses Pamela Franklin and Denise Upson, Maureen O'Brien was selected to fill the shoes vacated by Carole Ann Ford as the TARDIS' teenage incumbent. The young actress' introduction to *Doctor Who*, and indeed to television, was written by former story editor David Whitaker in probably his first work since formally leaving the show in October 1964. The appointment of new story editor Dennis Spooner, fresh from working on Gerry Anderson's *Thunderbirds*, was welcomed by the cast. "We were pushed around a lot sometimes," recalls William Russell, who played Ian Chesterton. "One of the things we'd always argue about on the studio floor was that certain writers were making us say things we felt our characters would not say. Eventually we got a script editor, Dennis Spooner, who co-ordinated with the writers and kept an eye on things."

When Whitaker delivered his first draft of *Doctor Who and Tanni*, as Maureen O'Brien's introductory story was at this stage known, Spooner dictated a number of changes to his colleague which were duly implemented. A revised draft script for the serial's first episode, *The Powerful Enemy*, has survived and although it is unknown whether the amendments were implemented by Spooner or Whitaker the document provides a number of fascinating clues about Whitaker's original direction for the story and the principal characters' motivations. On the most basic level, perhaps the biggest change was in the new character's name, which was Tanni, Millie and Valerie at various stages. On 12th November 1964 Verity Lambert sent a memo to her production team, instructing them that "the new girl is to be called Lukki, pronounced lucky." Although caption slides were prepared to credit Maureen O'Brien as Lukki 13th November 1964, Dennis Spooner finally opted for Vicki by the time a press release for the serial was issued on 20th November. The two-part story was of course renamed *The Rescue* in time for its transmission, but any other revisions to David Whitaker's script have remained a mystery until now . . .

DOCTOR WHO AND TANNI: THE POWERFUL ENEMY

One of the most obvious differences between Whitaker's rehearsal script and the transmitted version of the story is the antagonistic relationship between Tanni and her sole human companion on the planet Dido – Bennett. While Bennett (whom director Christopher Barry originally intended to be played by Bernard Archard) remains short-tempered in the televised story, in Whitaker's rehearsal script the man seems to positively despise the young girl.

Tanni: Bennett, it's landed! The rescue . . .
Bennett: Close the door, you little fool.
Tanni: Oh. Yes.
Bennett: You never think! Do you want him to find out what we've been up to?
Tanni: I haven't seen Koquillion all day.
Bennett: He'll be around somewhere.

The ship Tanni assumes to belong to their rescuers in fact belongs to the Doctor. Having uncharacteristically slept through the landing it is up to Ian and Barbara to note their arrival. None of the warm comedic rapport that exists between the Doctor and his companions in the transmitted version of *The Rescue* is evident in the rehearsal script. In fact, while the Doctor elects to teach Barbara to carry out some of his absent granddaughter's duties in *The Rescue*, in *Doctor Who and Tanni* it is a very different story.

Doctor: Well, I think we might step outside. Open up the doors, Susan.
Almost as soon as he says it, the Doctor realises and remembers Susan is no longer with him. He blinks a couple of times and studies the controls in front of him thoughtfully.
Barbara: (gently) You'd better show me how to do it now, Doctor.
Doctor: No, it's all right my dear. I can manage.

In many ways, Whitaker's depiction of the Doctor in this script still belongs to the sinister anti-hero characterisation of the show's earliest stories. The darker side of the Doctor can also be witnessed to some extent in the rehearsal script with dialogue which was again replaced for the recorded version. Just after the trio of travellers have left the Ship, the Doctor takes a rock sample . . .

Doctor: I have a very good personal catalogue of rock samples . . . I'll just compare this little piece.
He turns back to the Ship.
Doctor: You may look around but don't wander away too far.
He goes into the telephone box.
Ian: Barbara. You don't think . . .
Barbara: What?
Ian: He's not going to close the doors on us as he did against Susan, is he?
Barbara: Why should he?
Ian: Oh I don't know. A dozen reasons. Maybe he wants to stop wandering about. Retire. Go off on his own, find a quiet little planet and study nature, I don't know.
Doctor appears in the doors of the telephone box.
Doctor: I'm not that old, Chesterton . . .
When the three of us say goodbye, there'll be plenty of advance warning, I promise you. Not that I care for separations very much.

In the televised version of *The Rescue*, the Doctor stays in the TARDIS for a quick nap while Ian and Barbara explore. The two schoolteachers soon encounter the sinister Koquillion, who is armed with a dangerous device resembling a spanner. Koquillion tells Ian to fetch the TARDIS' third crew member under the pretence of intending to show all three of them his city. As Barbara makes to follow, the sinister alien blocks her path, eventually causing her to topple off a cliff face. In *Doctor Who and Tanni* events are significantly different . . .

Koquillion: Who are you?
His voice is deep and harsh, immediately unfriendly. Ian and Barbara whirl around and Barbara draws in her breath at the immediate, rather awe-inspiring sight of Koquillion. Koquillion raises his hand and lets them see he is carrying an oblong box, the 'barrel' of which is studded with little bulbs.

Koquillion: Tell me where your rocket ship is!
Where are the rest of the crew members!!
Ian: All right, take it easy . . .
He advances a step. Koquillion raises the 'torch' and Ian stops.
Ian: You needn't be afraid of us, we're not going to . . .
Koquillion: I have no fear of you. I could kill you now, where you stand.
Barbara: What for, we haven't done anything. We don't want anything.
Ian: Look, you obviously . . .
The light turns on inside Koquillion's 'torch'. Both Ian and Barbara throw up their hands to their faces.
Barbara: Turn your head away Ian!
Ian drops his hands and stands rather rigid facing Koquillion. Barbara looks at him from behind her hands.
Barbara: Ian! Ian!
She drops her hands and goes to grip hold of his arm.

Barbara: What have you done to him?
Koquillion: He will answer my questions truthfully now. So will you.
He shines the light on Barbara's face. She stands rather rigidly, like Ian.
Koquillion: Where is your ship?
Ian: Inside the cave.
Koquillion: Is that true?
Barbara: Yes.
Koquillion: How many in your crew?
Ian: Three. We two and the Doctor.
Barbara: He is inside the Ship.

In *The Rescue*'s transmitted form, the Doctor playfully ponders the possibility of pretending to Ian and Barbara that he intended to land on Dido all along before dismissing the idea on the grounds that he was asleep when the Ship landed. In the meantime, a concerned Ian makes his way back to tell him about their encounter with the alien and the disappearance of Barbara. Koquillion then triggers a rockfall, forcing them both to embark on a precarious escape route. The Doctor's comedic input and the protective concern of Ian are noticeably absent from *Doctor Who and Tanni*. Ian and Barbara's ultimate predicaments remain the same, although they are reached in very different ways.

There is a knocking sound from outside. Doctor leans over and turns on the scanner switch. Ian and Barbara appear in shot.
Ian: (out of view) Open the doors, Doctor.
Koquillion stands to one side. Ian and Barbara face the doors of the Ship.
Barbara: Yes, open the doors, Doctor.
Doctor stretches out his hand to open the doors.
Barbara: There's nobody out here but us.
The Doctor stops. He frowns and stares at the scanner screen, worried by the curious words Ian and Barbara are saying.
Ian: (out of view) You needn't be afraid, Doctor.
Doctor leans over and alters the angle of the picture. Koquillion now appears in show on the scanner. Doctor frowns.
Koquillion: (out of view) Get him to open the doors!
Doctor: Now listen to me.
Koquillion stiffens and looks around.
Doctor: The doors remain closed. I can see quite clearly what's happening out there. Unless the area outside my Ship is cleared in ten seconds, I shall paralyse you all.
Koquillion steps forward, grips Barbara by the arm and starts to move away. As he does so, Ian is pushed and falls against the telephone box. He immediately 'comes to' – shaking his head and holding it with one hand while he steadies himself with the other. Koquillion disappears out of sight still with Barbara. Ian's speech is slightly slurred at first, his movements sluggish.
Ian: Head . . . a bit fuzzy. Barbara.
He looks around. Then goes up towards the cave opening.
Ian: Barbara!
Koquillion comes out, holding Barbara's wrist. He throws her forward and she falls to the ground. As she falls she breaks out from the 'trance' – shaking her head as much as Ian did. Koquillion turns to the cave mouth, adjusts his 'torch' and directs it into the cave mouth and upwards. There is a flash and an explosion and Ian staggers back. Some rocks tumble into view from around the corner as Ian falls to the ground. There is a cloud of dust and the sunlight is cut out. The doors of the telephone box open and the Doctor steps out with a torch. He picks out Ian lying on the ground.
Doctor: Chesterton!

Barbara is picking herself up dazedly as Koquillion turns from his work. She looks at him and backs towards the edge. He takes one step towards her. Barbara whirls and realises she is too near the edge. She tries to stop herself but it is too late. Barbara falls over the edge of the ledge.

In the story's teleplay, the Doctor later questions Ian about the device Koquillion holds by asking if it was an implement "with a big head, resembling a spanner?" In the rehearsal script Ian describes what Whitaker had originally intended.

Doctor: Tell me what happened to you.
Ian: (desperate) Oh, Doctor . . .
Doctor: It's important. Vital.
Ian: He has a little box affair. With bulbs in it. The light shone in my eyes. I knew I had to obey him.
Doctor: And what did he want?
Ian: What do you mean, what did he want? He wanted to get inside the Ship.

Barbara is rescued by Tanni, and brought back to the crashed rocket ship she shares with the crippled Bennett. Once there, the girl describes her background and Koquillion's motivations in a scene altered in the transmitted story.

Tanni: Just lie quietly for now. As soon as Koquillion's gone I'll put some stuff on your bruises. I daren't now.
Barbara: No, that's all right.
Tanni: I'm sorry about your friends.
Barbara: He hasn't killed them. I'm sure of that. Your friend suffers from over-confidence.
Tanni: What do you mean, my friend? I loathe and detest him.
Barbara: Did he do all those things?
Tanni: Kill my father? Yes. He takes a sort of pleasure in telling me as often as he can. We were on our way to the new Colony on Astra.
Barbara: Leaving Earth when?
Tanni: 2,493. I've been here about a year already. It's difficult to keep track.
Barbara: Anyway, you were on your way to Astra.
Tanni: Oh yes. My mother died and Daddy wanted to get away from Earth. The Colony sounded exciting and he was offered a good job. So we set off.
Barbara: And your Ship crashed here, did it?
Tanni: Luckily, nobody was hurt in the crash. They made contact with the people here and they all went off to a grand sort of meeting. I had a bad cold so I was the only one who didn't go. I remember waking up suddenly that night . . . I thought it was a thunderstorm. Then I realised it had been an explosion that had woken me up. All that night and most of the next day I waited for my father to come back. I tried to go out looking for him but the cold got worse and I collapsed and managed to drag myself back here to bed. Then Bennett appeared.
Barbara: He's the other survivor . . . talking to Koquillion?
Tanni: (nodding) I remember him nursing me. I was ill for days. Bit by bit he told me what had happened. The people here had killed all the party from the rocket ship. Blown up the building they'd gathered in. Bennett was almost out of his mind. Then, when I was beginning to get a little better, Koquillion appeared.
Barbara: Why weren't you and Bennett killed?
Tanni: I don't know. But he did something to Bennett. Turned him into an invalid. Bennett can hardly get out of his bed now.

Aside from some swapping in the scene order towards the end of the episode, this is where the major differences between *Doctor Who and Tanni* and *The Rescue*'s first episodes end.

The Powerful Enemy went before the cameras at the BBC's Riverside Studios on 4th December 1964. The cast were, however, armed with a script very different from the original drafts. They, and the fledgling *Doctor Who*, were now under the guiding influence of Dennis Spooner. ◆

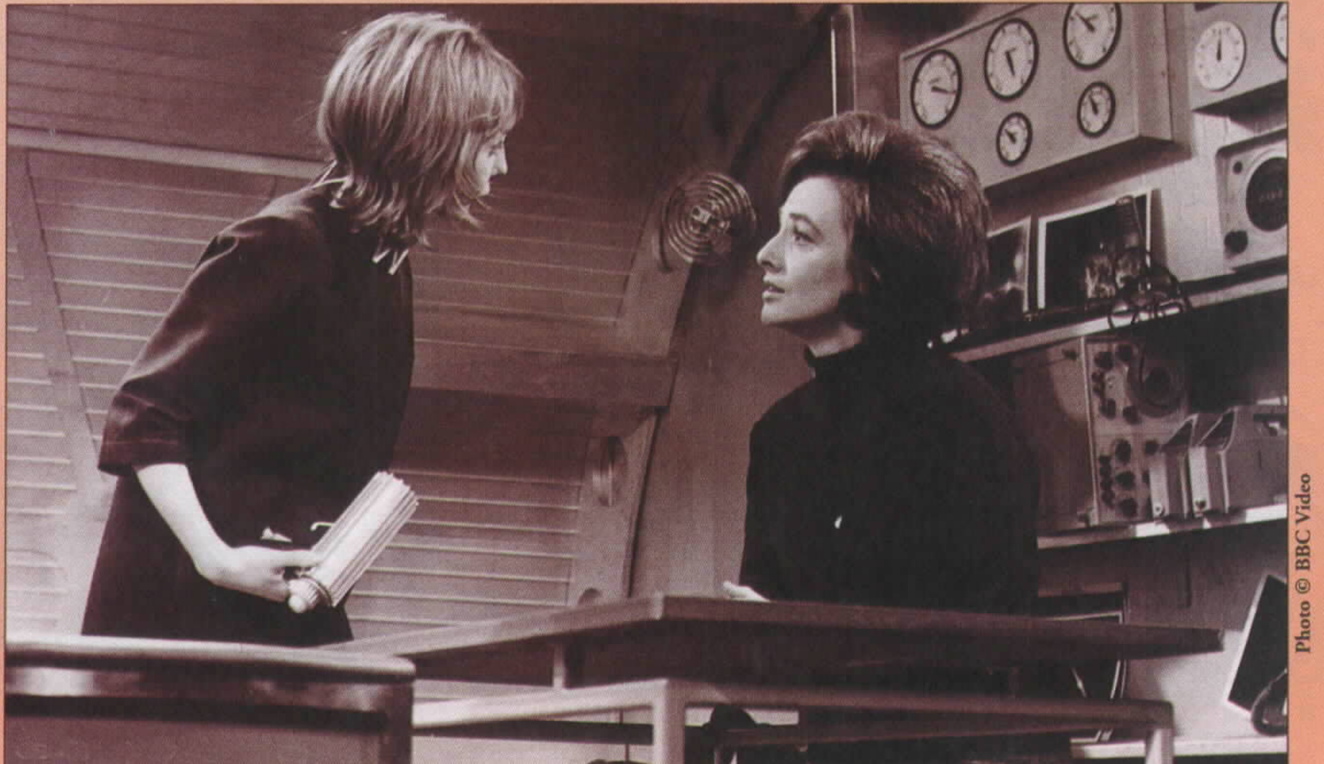
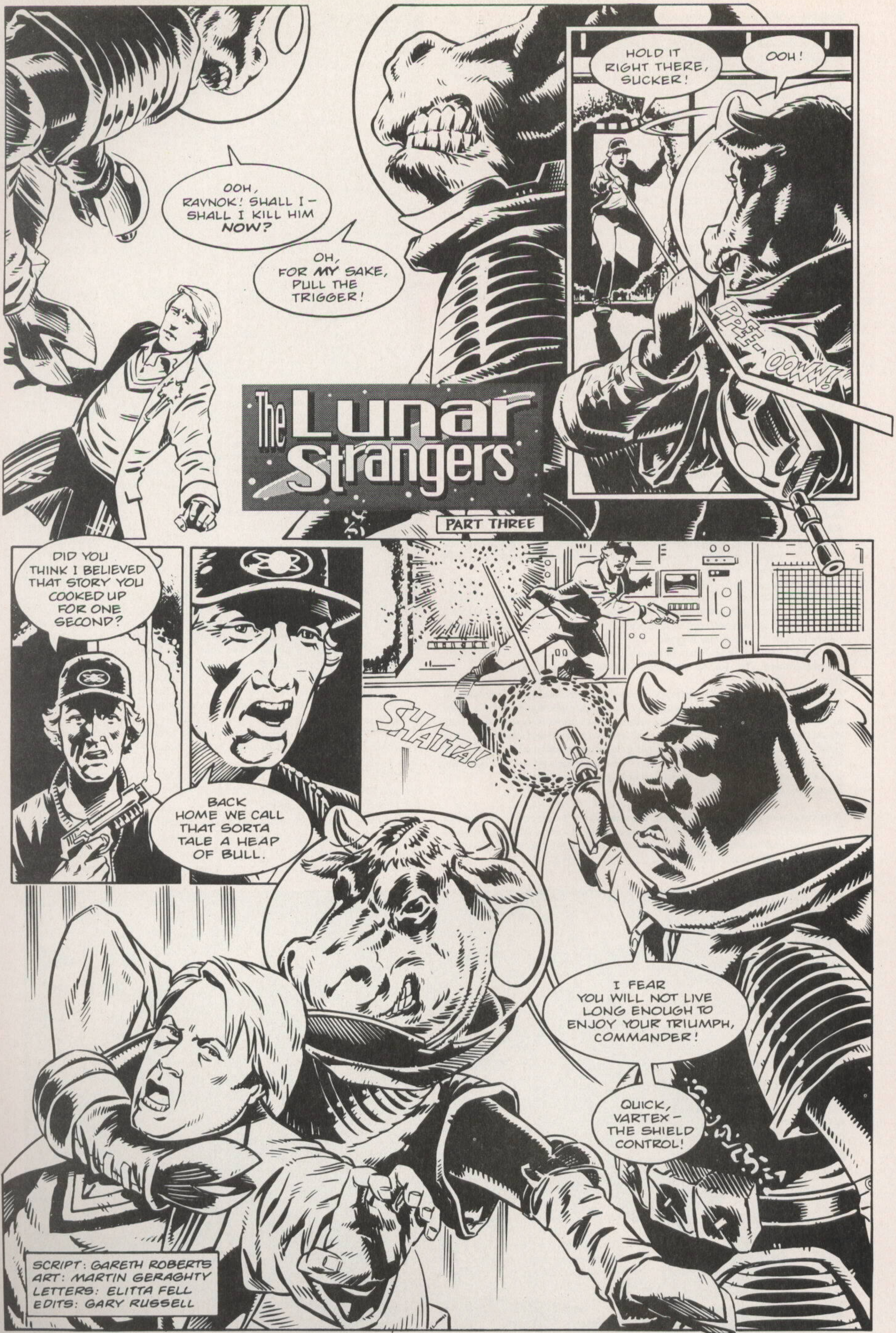


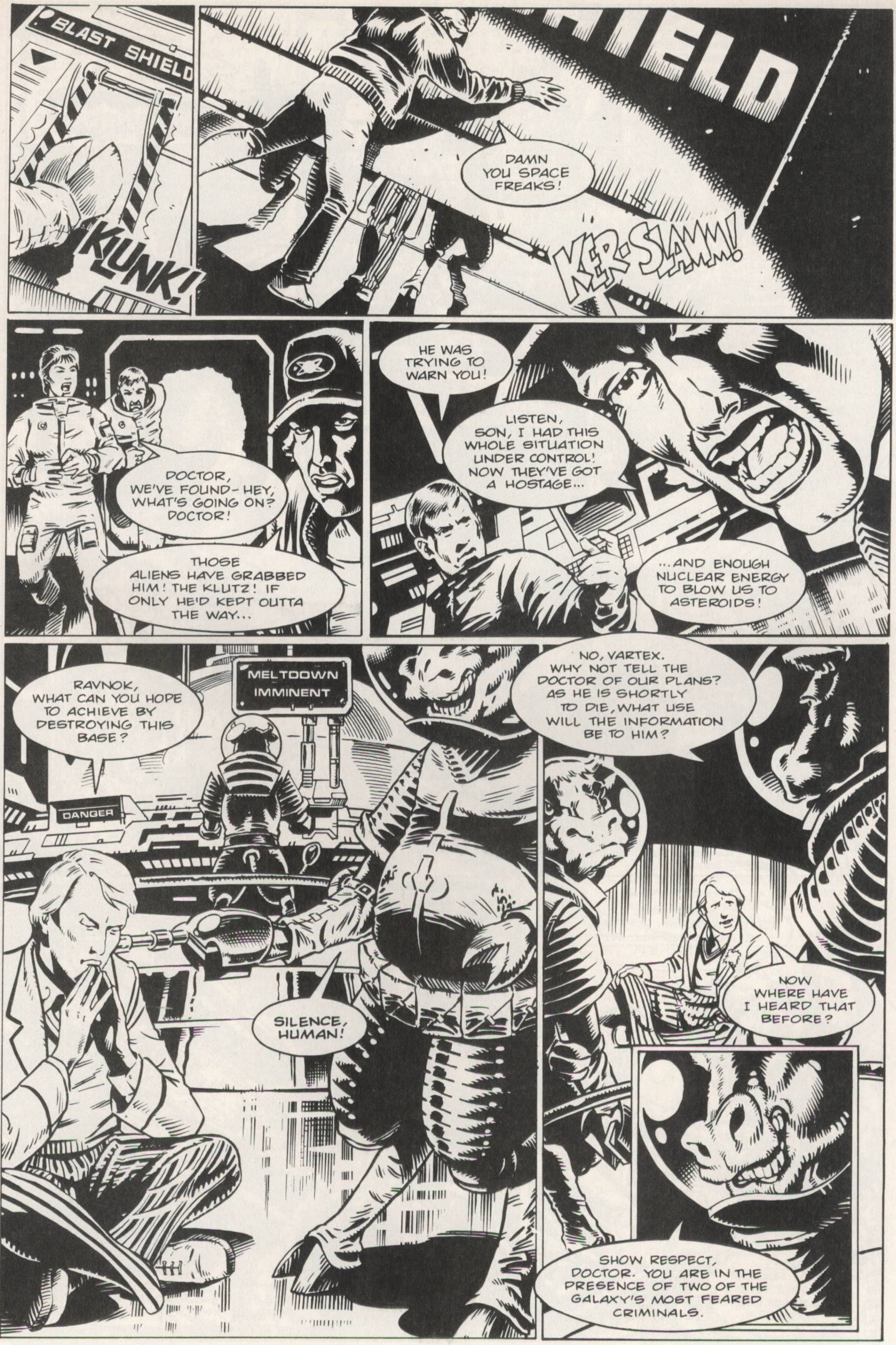
Photo © BBC Video

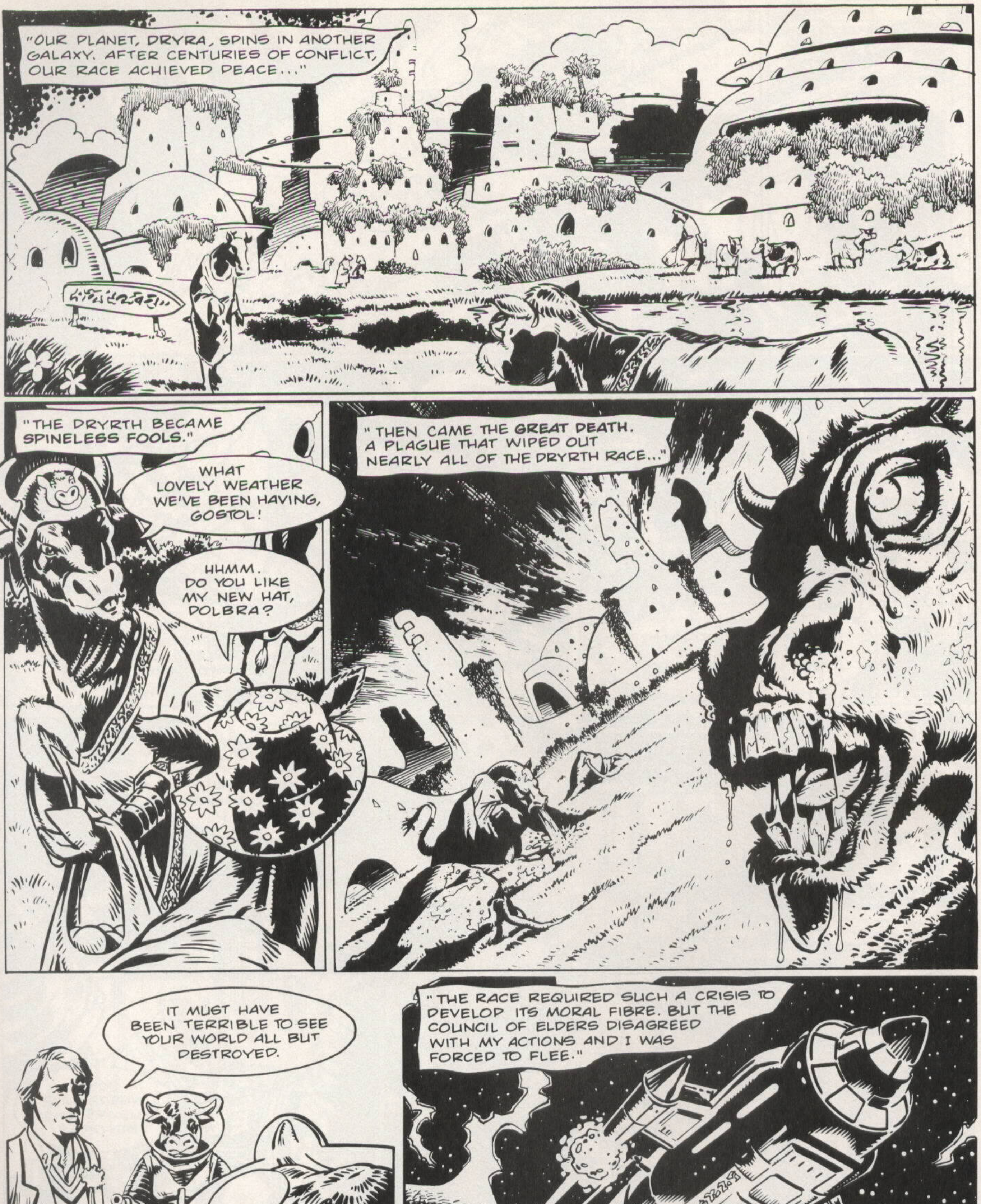
The Lunar Strangers

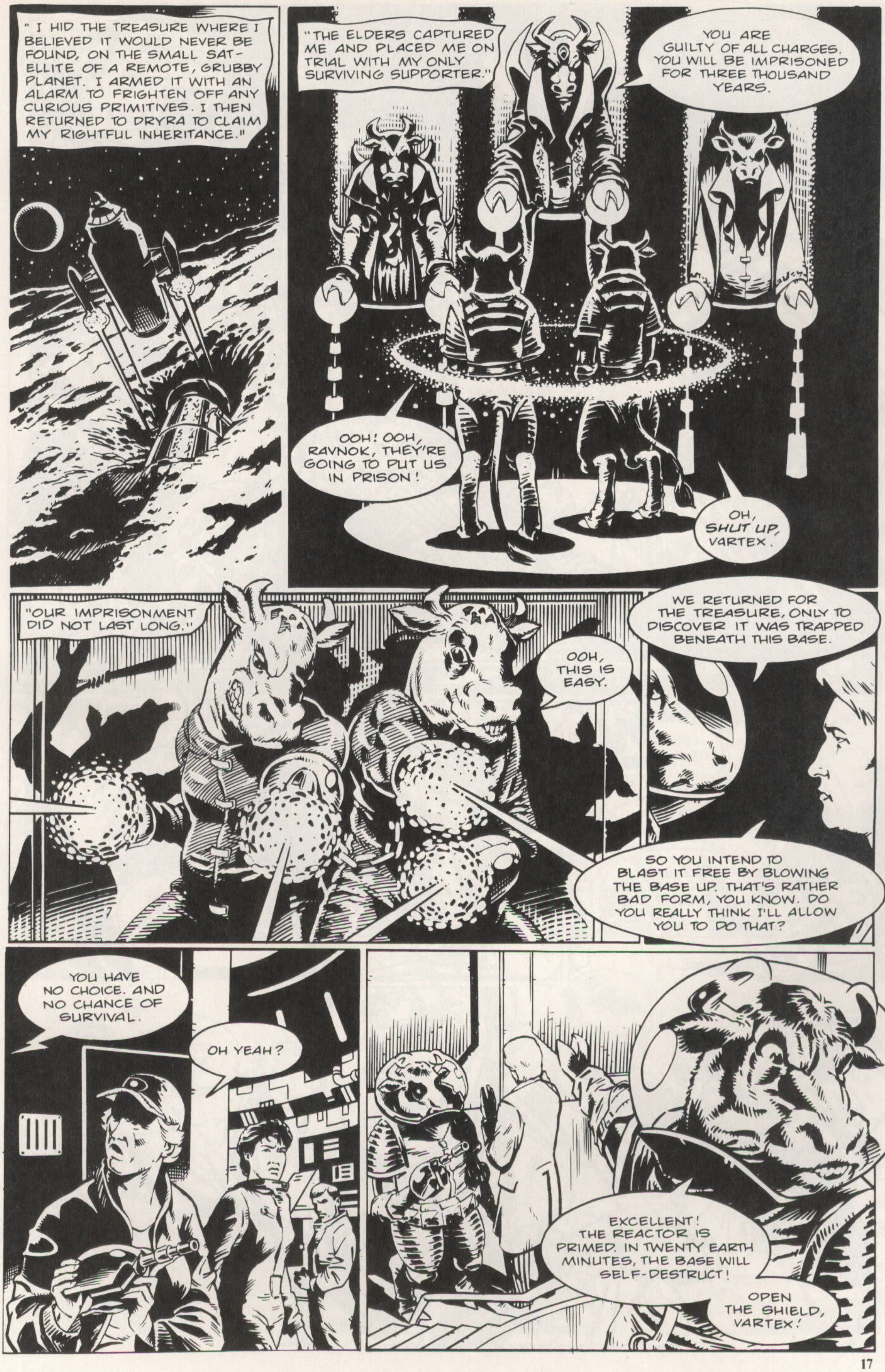
PART THREE

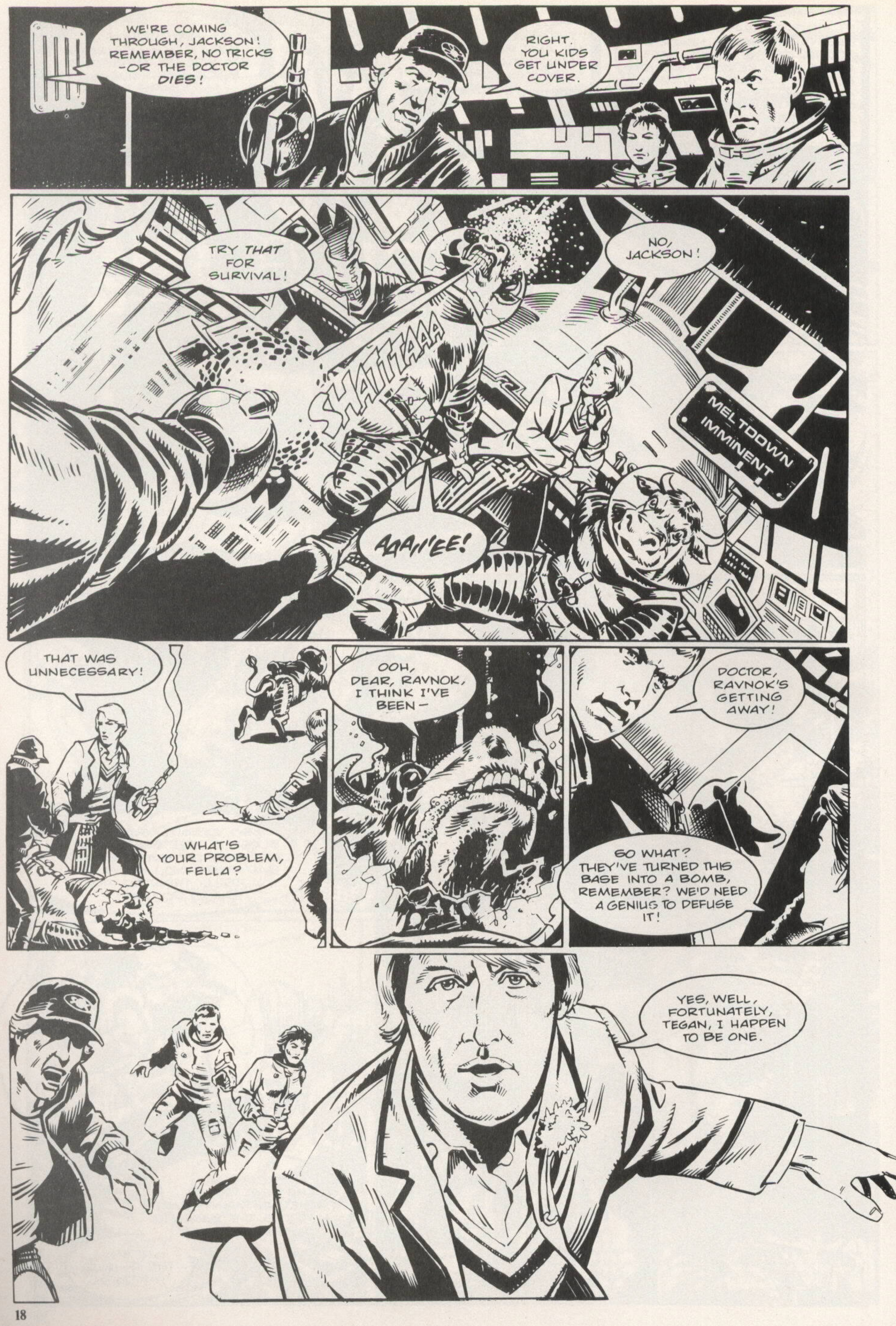

OOH, RAVNOK! SHALL I - SHALL I KILL HIM NOW?
OH, FOR MY SAKE, PULL THE TRIGGER!
HOLD IT RIGHT THERE, SUCKER!
OOH!
PPEE--OOWW!
DID YOU THINK I BELIEVED THAT STORY YOU COOKED UP FOR ONE SECOND?
BACK HOME WE CALL THAT SORTA TALE A HEAP OF BULL.
SHATTA!
I FEAR YOU WILL NOT LIVE LONG ENOUGH TO ENJOY YOUR TRIUMPH, COMMANDER!
QUICK, VARTEX - THE SHIELD CONTROL!

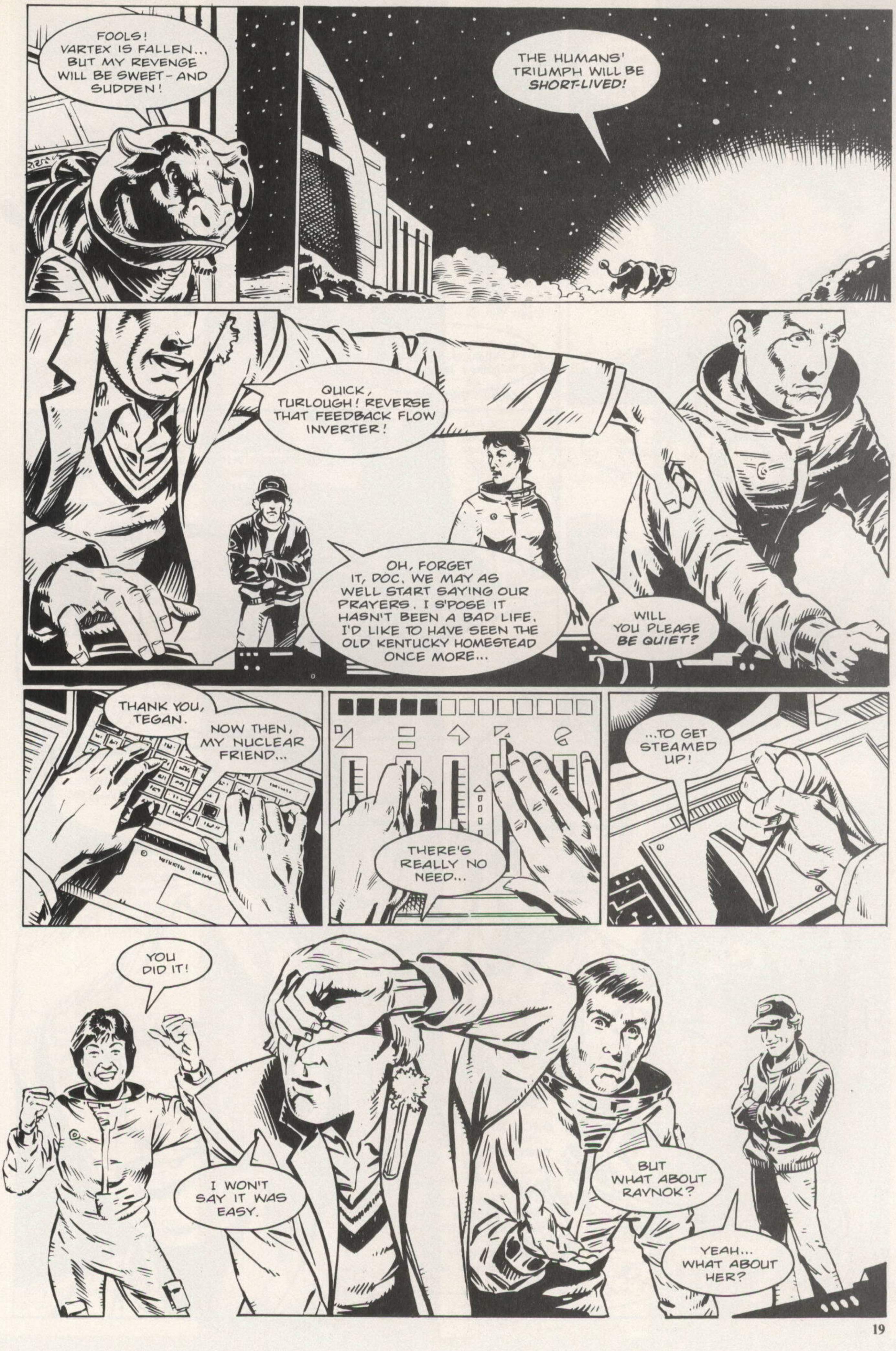
SCRIPT: GARETH ROBERTS
ART: MARTIN GERAGHTY
LETTERS: ELITTA FELL
EDITS: GARY RUSSELL

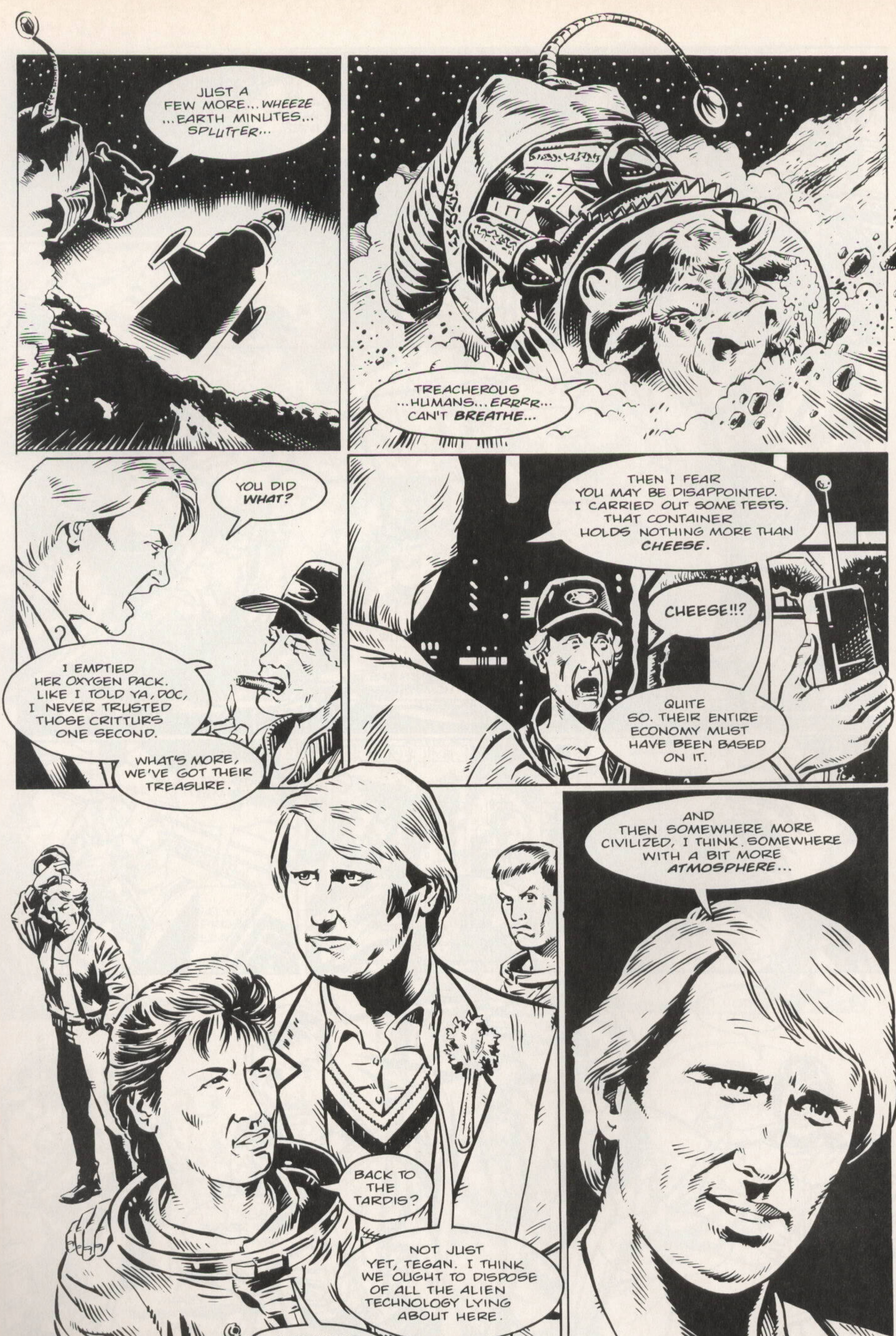

BLAST SHIELD
KLUNK!
SHIELD
DAMN YOU SPACE FREAKS!
KER-SLAMM!
DOCTOR, WE'VE FOUND- HEY, WHAT'S GOING ON? DOCTOR!
THOSE ALIENS HAVE GRABBED HIM! THE KLUTZ! IF ONLY HE'D KEPT OUTTA THE WAY...
HE WAS TRYING TO WARN YOU!
LISTEN, SON, I HAD THIS WHOLE SITUATION UNDER CONTROL! NOW THEY'VE GOT A HOSTAGE...
...AND ENOUGH NUCLEAR ENERGY TO BLOW US TO ASTEROIDS!
MELTDOWN IMMINENT
RAVNOK, WHAT CAN YOU HOPE TO ACHIEVE BY DESTROYING THIS BASE?
DANGER
SILENCE, HUMAN!
NO, VARTEX. WHY NOT TELL THE DOCTOR OF OUR PLANS? AS HE IS SHORTLY TO DIE, WHAT USE WILL THE INFORMATION BE TO HIM?
NOW WHERE HAVE I HEARD THAT BEFORE?
SHOW RESPECT, DOCTOR. YOU ARE IN THE PRESENCE OF TWO OF THE GALAXY'S MOST FEARED CRIMINALS.


"OUR PLANET, DRYRA, SPINS IN ANOTHER GALAXY. AFTER CENTURIES OF CONFLICT, OUR RACE ACHIEVED PEACE..."
"THE DRYRTH BECAME SPINELESS FOOLS."
WHAT LOVELY WEATHER WE'VE BEEN HAVING, GOSTOL!
HHMM. DO YOU LIKE MY NEW HAT, DOLBRA?
"THEN CAME THE GREAT DEATH. A PLAGUE THAT WIPED OUT NEARLY ALL OF THE DRYRTH RACE..."
IT MUST HAVE BEEN TERRIBLE TO SEE YOUR WORLD ALL BUT DESTROYED.
NOT REALLY, DOCTOR. IT WAS I WHO RELEASED THE VIRUS.
"THE RACE REQUIRED SUCH A CRISIS TO DEVELOP ITS MORAL FIBRE. BUT THE COUNCIL OF ELDERS DISAGREED WITH MY ACTIONS AND I WAS FORCED TO FLEE."
I TOOK WITH ME A TREASURE OF INCOMPARABLE VALUE, SEALED IN A BLASTPROOF CONTAINER."


" I HID THE TREASURE WHERE I BELIEVED IT WOULD NEVER BE FOUND, ON THE SMALL SATELLITE OF A REMOTE, GRUBBY PLANET. I ARMED IT WITH AN ALARM TO FRIGHTEN OFF ANY CURIOUS PRIMITIVES. I THEN RETURNED TO DRYRA TO CLAIM MY RIGHTFUL INHERITANCE."
"THE ELDERS CAPTURED ME AND PLACED ME ON TRIAL WITH MY ONLY SURVIVING SUPPORTER."
YOU ARE GUILTY OF ALL CHARGES. YOU WILL BE IMPRISONED FOR THREE THOUSAND YEARS.
OOH! OOH, RAVNOK, THEY'RE GOING TO PUT US IN PRISON!
OH, SHUT UP, VARTEX.
"OUR IMPRISONMENT DID NOT LAST LONG."
OOH, THIS IS EASY.
WE RETURNED FOR THE TREASURE, ONLY TO DISCOVER IT WAS TRAPPED BENEATH THIS BASE.
SO YOU INTEND TO BLAST IT FREE BY BLOWING THE BASE UP. THAT'S RATHER BAD FORM, YOU KNOW. DO YOU REALLY THINK I'LL ALLOW YOU TO DO THAT?
YOU HAVE NO CHOICE. AND NO CHANCE OF SURVIVAL.
OH YEAH?
EXCELLENT! THE REACTOR IS PRIMED. IN TWENTY EARTH MINUTES, THE BASE WILL SELF-DESTRUCT!
OPEN THE SHIELD, VARTEX!


WE'RE COMING THROUGH, JACKSON! REMEMBER, NO TRICKS -OR THE DOCTOR *DIES*!
RIGHT. YOU KIDS GET UNDER COVER.
TRY *THAT* FOR SURVIVAL!
SHAAAAA
NO, JACKSON!
MELTDOWN IMMINENT
AAAII'EE!
THAT WAS UNNECESSARY!
WHAT'S YOUR PROBLEM, FELLA?
OOH, DEAR, RAVNOK, I THINK I'VE BEEN—
DOCTOR, RAVNOK'S GETTING AWAY!
SO WHAT? THEY'VE TURNED THIS BASE INTO A BOMB, REMEMBER? WE'D NEED A GENIUS TO DEFUSE IT!
YES, WELL, FORTUNATELY, TEGAN, I HAPPEN TO BE ONE.


FOOLS! VARTEX IS FALLEN... BUT MY REVENGE WILL BE SWEET- AND SUDDEN!
THE HUMANS' TRIUMPH WILL BE *SHORT-LIVED!*
QUICK, TURLOUGH! REVERSE THAT FEEDBACK FLOW INVERTER!
OH, FORGET IT, DOC. WE MAY AS WELL START SAYING OUR PRAYERS. I S'POSE IT HASN'T BEEN A BAD LIFE. I'D LIKE TO HAVE SEEN THE OLD KENTUCKY HOMESTEAD ONCE MORE...
WILL YOU PLEASE *BE QUIET?*
THANK YOU, TEGAN.
NOW THEN, MY NUCLEAR FRIEND...
THERE'S REALLY NO NEED...
...TO GET STEAMED UP!
YOU DID IT!
I WON'T SAY IT WAS EASY.
BUT WHAT ABOUT RAYNOK?
YEAH... WHAT ABOUT HER?


JUST A FEW MORE... WHEEZE ...EARTH MINUTES... SPLUTTER...
TREACHEROUS ...HUMANS... ERRRR... CAN'T BREATHE...
YOU DID WHAT?
I EMPTIED HER OXYGEN PACK. LIKE I TOLD YA, DOC, I NEVER TRUSTED THOSE CRITTURS ONE SECOND.
WHAT'S MORE, WE'VE GOT THEIR TREASURE.
THEN I FEAR YOU MAY BE DISAPPOINTED. I CARRIED OUT SOME TESTS. THAT CONTAINER HOLDS NOTHING MORE THAN CHEESE.
CHEESE!!?
QUITE SO. THEIR ENTIRE ECONOMY MUST HAVE BEEN BASED ON IT.
BACK TO THE TARDIS?
NOT JUST YET, TEGAN. I THINK WE OUGHT TO DISPOSE OF ALL THE ALIEN TECHNOLOGY LYING ABOUT HERE.
AND THEN?
AND THEN SOMEWHERE MORE CIVILIZED, I THINK. SOMEWHERE WITH A BIT MORE ATMOSPHERE...

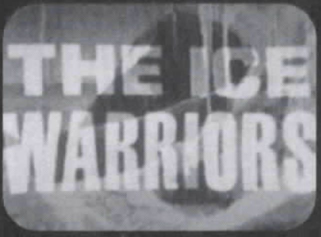
THE ICE WARRIORS

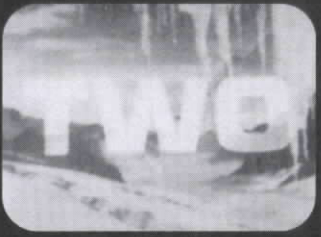
TWO

by Brian Hayles

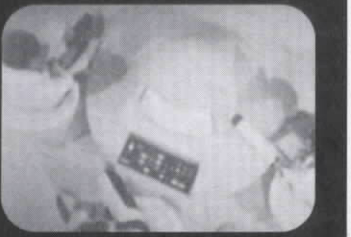
directed by
Derek Martinus

transmitted
18th November 1967





By the time the distressed Victoria alerts Jamie to the movement of the creature it is too late. The giant alien knocks the Scotsman unconscious and grabs the girl, who promptly faints.



Miss Garrett and Clent debate the pros and cons of retaining the Doctor as a scientific advisor. The Leader is ever-reliant on his computer, and orders it to "State the worth potential and unity value of the Doctor."

The Doctor gatecrashes their private planning conference in time to hear the end of the computer's positive, but guarded, verdict. He defends himself in response to Clent's irritation.

"What I have to say is *extremely* important," he emphasises. Once he has gained their attention, he tells them that the 'man' found in the glacier isn't all he initially seemed. Clent scoffs at the Doctor.

"It has electronic connections!" the Doctor insists, stunning Clent into silence. While the Leader attempts to rationalise the discovery in terms of Earth history, the Doctor adds that the creature's headpiece is a highly sophisticated space helmet.

"Your project is in danger!" the Doctor tells Clent, who fails to grasp why. "How did it get here?" asks the Doctor. "Well it didn't walk did it?" The Doctor argues that the creature's spaceship must still be inside the glacier – and probably still intact.

Miss Garrett points out that the ship's propulsion unit was probably nuclear powered. Clent and the Doctor quickly conclude that even minimal use of the ioniser could explode the reactors. The resulting radioactive contamination could last for fifty years.

Jamie bursts in and tells the others that the creature has kidnapped Victoria. They follow Jamie back and the Doctor soon discovers scorch marks near the device used to melt the ice. They betray the process which unintentionally 'shocked' the creature back to life.

Clent's concern about having an intruder inside the base prompts him to order a red alert. To the Doctor's exasperation he then consults the computer for impartial advice.

In a storage area elsewhere in the base, Victoria regains consciousness to find herself a captive of the towering alien. "Who are you? Where are you from?" she asks in a voice full of terror.

The creature hisses that its name is Varga, and that it hails from 'the Red Planet.' "Mars!" the girl exclaims.

"We thought you were dead," she continues, almost hysterically, "then you came to life. What happened?"
"Too many questions," Varga snaps. "I need answers . . . "

" . . . from you." Victoria tells him that he has been entombed since the first Ice Age – thousands of years ago. Varga reacts with disbelief.

"Were there others with you?" she nervously asks. "Yes," Varga replies. "Our spaceship crashed at the foot of the ice mountain. As we came out to investigate, a great avalanche of snow came past." He reveals that he intends freeing his fellow crewmembers trapped inside the glacier.

In response to his next query, Victoria tells Varga that he was revived by the scientists at the base. She suggests he lets them help him, but he dismisses her offer by saying the scientists would keep him as a curiosity, abandoning his fellow warriors.

Varga's plan is already clear in his mind – once he has revived his crew he must decide "whether to go back to our own world, or to conquer this."

The computer recommends that ionisation should continue, concluding that "a limited number of lives are expected to be lost." It adds, however, that the alien spacecraft must be examined and recommends that Scientist Arden is sent to investigate.

"Do you think that you can handle this 'ice giant' single-handed?" asks Clent.

Arden requests a 'guard', and Jamie's enthusiasm to find Victoria soon leads him to volunteer. Clent protests that the computer only suggested one person to investigate, but eventually relents.

Inside the small conservatory which he uses to grow fruit and vegetables, Penley fights for Storr's life.

"You know the trouble with you, Storr," Penley admonishes his injured companion. "You're just stupid." Storr continues to complain, refusing Penley's offer of antibiotics.

"If you don't do what I say you'll soon be in a coma," the former Scientist insists.

Storr's condition is worsening, and he finally concedes to Penley's offer of some natural medication. "There are advantages of living in a plant museum," Penley smiles. "Even a Scientist can appreciate it then," Storr sneers.

He reminisces about the time prior to the new Ice Age before collapsing into a fit of coughing. Realising it is time to act, Penley decides to leave.

Storr reacts with horror as Penley announces "I'm going for drugs. If I don't get them you're as good as dead."

Varga's interrogation of the terrified Victoria continues. He demands a description of the device used to melt the ice he was encased in. "It's a black box with wires," the girl stutters. "They connected it to you and you came alive."

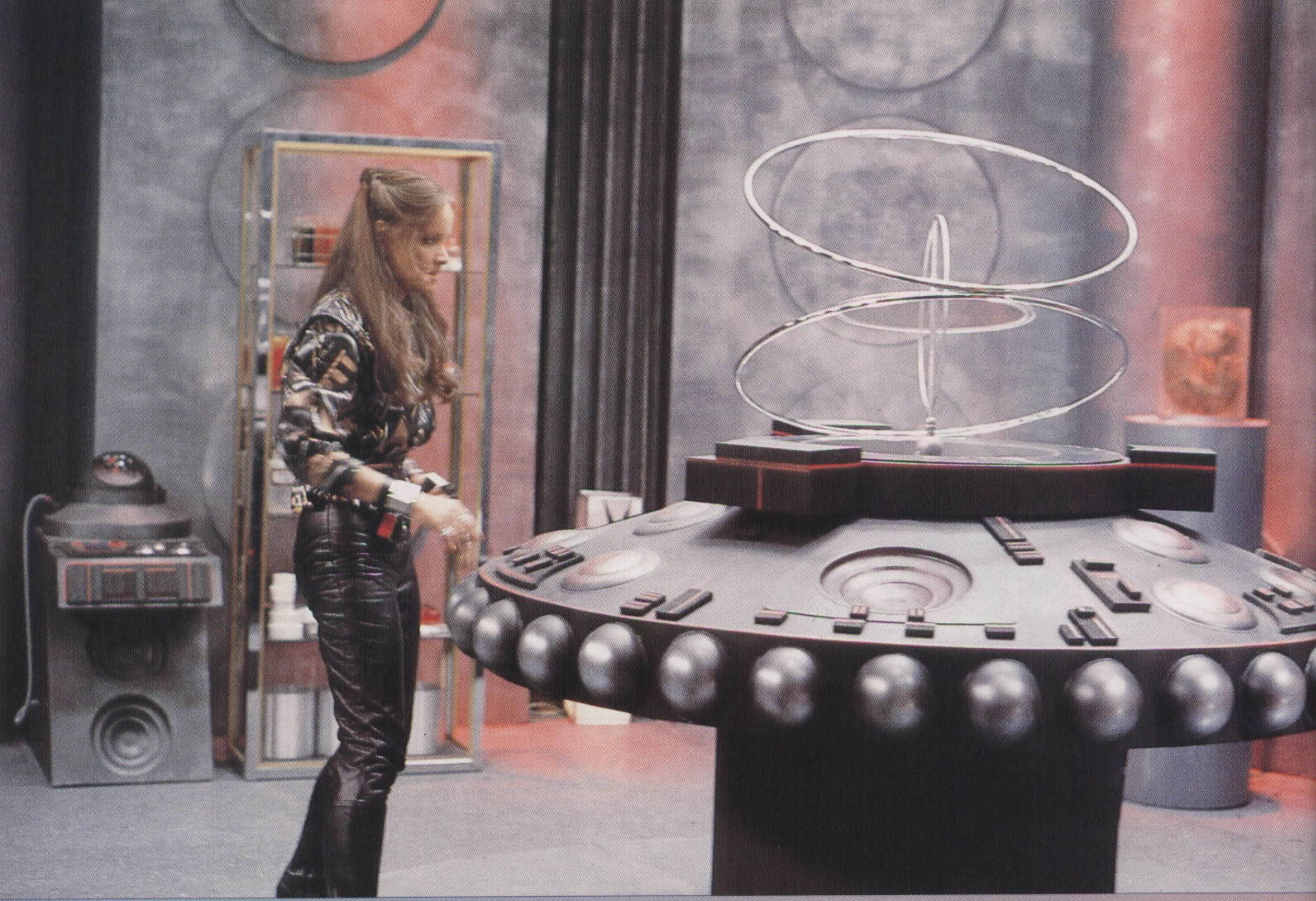
Varga advances, and tells Victoria that he needs access to the device. "I'll tell you how to get there," she nervously offers. "You will take me there," he orders. "Without that power unit my warriors are lifeless."

"You'll have to go down the corridor," she says. "Supposing someone sees you?" "Then I will kill them," he replies, "and you, if you call for help." To emphasise his intent, Varga brandishes his sonic gun. "It will burst your brain with noise."

On the perimeter of the base, the ravages of the weather make progress difficult as Jamie tells Arden that the alien is, "out there somewhere, Victoria with him."

Serial 6X
The Mark Of the Rani

Photo © BBC



PART ONE (drn: 45' 01")

Tired miners come off another shift at the coal pits of Killingworth in the early nineteenth century. Jack Ward, Edwin Green and Sam Rudge visit the town's bath house, presided over by an old crone. Once inside, they are gassed and collapse. After being carried through a secret panel by two men wearing gas masks, the trio are then released in a hyperactive and violent state, each with a red mark on their necks.

The TARDIS is manoeuvred off its course for Kew Gardens by another time machine and brings the Doctor and Peri to a slag-heap near Killingworth. Watched by a scarecrow, the Doctor seeks the time machine out. The duo come to the aid of a drayman whose cart has been attacked by Ward and his friends, the machinery on board smashed. The Doctor is delighted to learn that the machinery was en route for George Stephenson.

Accepting a lift from the drayman, the Doctor and Peri arrive at Killingworth, stalked by the scarecrow who is revealed to be the Master. The Doctor talks his way into the pit-yard and learns that in two days Stephenson is calling together a meeting of all the great minds of science in the industrial revolution. The Master meets Ward and his men, telling them that the Doctor is a scientist who threatens their jobs, and the trio attack him at the pit head, Rudge falling down a shaft to his doom. The Doctor and Peri are saved by the land owner, Lord Ravensworth, whose gunshots scare Ward and Green away. He tells the duo of the rising tide of violence, even amongst peaceful men like Jack Ward.

The Master infiltrates the bath house and enters a secret room where the old crone is using advanced machinery on more gassed miners. He identifies her as the Rani as she sheds her disguise, and it is clear there is little friendship between them [†]. The Rani is a renegade Time Lord chemist, from whom the Master steals the maggots with which she controls the miners. She is on Earth draining from the human brain the chemical that promotes sleep, needed for her alien workers on Miasimia Goria. The Rani wants no part of the Master's vendetta against the Doctor, but is forced to obey when the Master steals the brain fluid she needs.

The Doctor gets a lead that miners have gone missing at the bath house and poses as a miner to investigate. he is overcome by the gas, and revives in the Rani's secret room where he too recognises her. The Doctor is bound to an operating trolley and left imprisoned. Peri – concerned about the Doctor's absence – enters the bath house to tries and rescue him.

In the mines, the Master meets Ward and other aggressors, and persuades them that an invention of the Doctor's hidden in the TARDIS has killed Green (whom the Rani had terminated by remote control to prevent an attack on the Master). He suggests they hurl the blue box into the deepest pit. Learning of Peri's attempts to free the Doctor, the Rani

Photo © BBC.

locates the Master, and the pair then return to the bath house to prevent the Doctor's escape.

The Master takes the Doctor (who is still tied to the trolley) away with Peri, and an escape attempt ends up with the Doctor careering off down the hill. He is stopped by Ward and the miners who have just hurled the TARDIS into the pit. They now aim to do the same with the Doctor, placing his stretcher on a coal wagon and sending it along the tracks to tip him into the shaft . . .

PART TWO (drn: 44' 32")

The Doctor is saved by a man who slams the covers across the pit-head. It turns out to be George Stephenson himself. In Stephenson's workshop, Peri and the Doctor persuade Stephenson to cancel the meeting which the Master intends to use to gain power on Earth. Stephenson sends a message to this effect to Lord Ravensworth via his assistant, Luke Ward – Jack Ward's son. However, Luke is intercepted by the Master and hypnotised using one of the Rani's maggots.

Crossing the pits, the Doctor and Peri are attacked again by Jack Ward and his aggressors, but this time Ravensworth's guards overpower Ward. Luke tells a concerned Ravensworth that Stephenson wants the meeting to go ahead. The Doctor and Peri go to the bath house where the Rani is closing down operations, and overcome a mustard gas booby trap to locate her TARDIS (which is in the form of a wardrobe). The Doctor is inside when the TARDIS is moved by remote control to rendezvous with the Rani and the Master in some disused mine workings. The Doctor sneaks out of the TARDIS after overhearing the Time Lords planning some trap for him, and sabotages the Rani's console. The Master has Luke go to Stephenson with a message that will lure the engineer to a trap in Redfern Dell.

Peri decides that she could concoct a sleeping draft to help the miners affected by the Rani and requires certain herbs. Luke offers to show her where these can be found, suggesting Redfern Dell – where the Rani has secreted land-mine-like devices under the leaves. The Doctor gets the drop on the Time Lords, using the Master's Tissue Compression Eliminator to keep them under control as Luke strays onto one of the devices – and is turned into a tree. The Doctor then forces the Rani to show Peri the safe route out of Redfern Dell. Leaving the mine, the Doctor meets Peri and they go to Ravensworth's office. The Doctor deduces that Jack Ward and the other men have been deprived of slep. He asks Luke where Stephenson is [†] and stops him leaving for Redfern Dell.

Photo © BBC.

To prevent other miners wandering into the dell, the Doctor leaves Peri to guard the Master and the Rani in the disused mines, but the Rani tricks Peri and the two Time Lords escape back to her TARDIS. The Doctor is captured by the aggressors and tied to a pole, but escapes after his captors stray onto the Rani's devices and are turned into trees. He rescues Peri from the mine tunnels as they start to collapse, and in the chaos the Rani's TARDIS leaves. Once underway however, the Rani realises her ship is out of control. The speed presses the Master and the Rani to the walls, and they can only watch helplessly as time spillage causes a tyrannosaurus rex embryo in a jar to grow . . .

N.B. [†] indicates end of Parts One and Three for syndicated twenty-five minute versions.

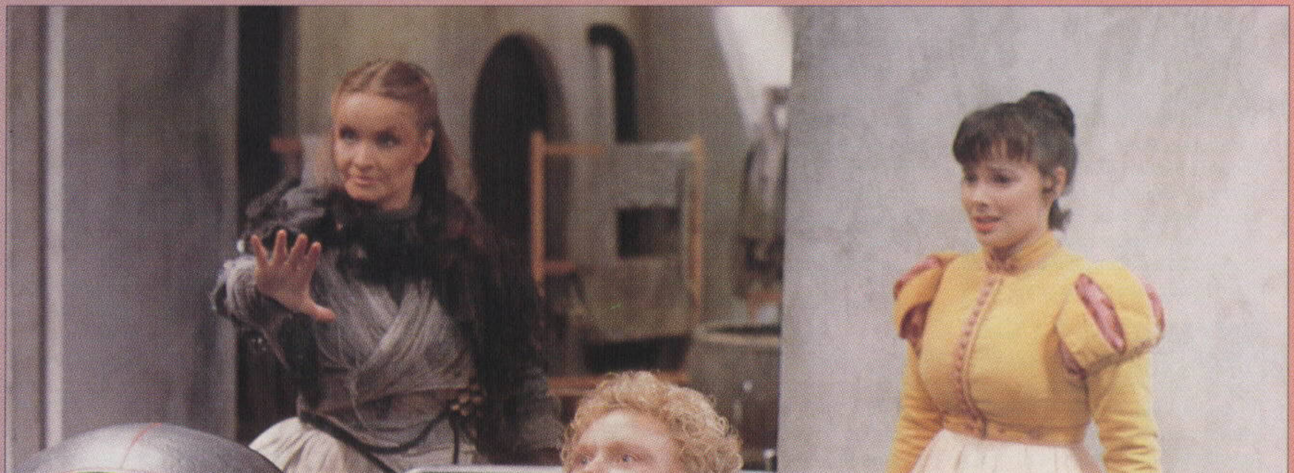


Photo © BBC.

Searching for new *Doctor Who* writers, producer John Nathan-Turner and script editor Eric Saward asked the husband and wife team of Pip and Jane Baker to develop a storyline for them. The Bakers had a notable reputation in the industry as rapid screenwriters and editors, and were also both active in the Writer's Guild.

The Bakers had done a great deal of writing in a career dating back to the late Fifties, in the fields of television, films and books (and also some successful educational word games). In 1961 they had adapted their novel *Moment of Blindness* into the movie *The Third Alibi*, followed in 1962 by two films entitled *The Break* and *The Painted Smile* and a third, *The Man With Two Faces*, which was never theatrically released. In 1967 they wrote additional material for the movie adaptation of *Night of the Big Heat*, a science-fiction story. Their television work had begun with the British-based American series *The Pursuers* and then included *Detective*, *Z Cars*, *The Expert*, a children's film adventure serial called *Circus* and some BBC schools programmes. On the science-fiction front they had contributed the *A Matter of Balance* episode of *Space: 1999*, whilst their Season Two *Blake's 7* script *Death Squad* had been abandoned for budgetary reasons shortly before going into production.

ENTER THE RANI

From discussions with Nathan-Turner, the writers embarked on a storyline which would provide an appearance for the Master during Season Twenty-Two, and also introduce a new renegade Time Lady called the Rani (a Hindu word meaning queen), who could possibly become another returning villain. It was also decided that the story should have a historical setting, since the Bakers themselves admitted to not being particularly adept at scripting futuristic science-fiction. The Bakers were commissioned by Eric Saward to write the scripts after submitting a story breakdown (apparently entitled *Too Clever by Far*) in October 1983, and after six weeks of writing delivered the draft scripts of *Enter the Rani* in late February 1984.

One trait of the Bakers' was that they always enjoyed researching a real-life theme for inclusion in a storyline. Because of this, they talked to a chemist friend of theirs about drugs and sleep inducement, since studies were then going on into the synthetic creation of a neurotransmitter that caused sleep. An error in BBC scheduling meant that more film work than usual was allotted to the serial, allowing around half of the Bakers' story to be made on location. This meant that there would later be only one three day recording block in the studio.

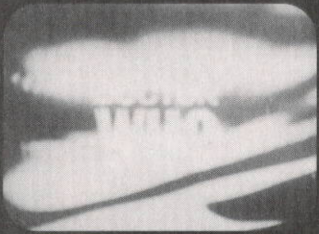
The director selected for *The Mark of the Rani* was Sarah Hellings. Born in 1945, she entered television in 1970 and trained as a film editor at the BBC before moving into the field of directing, working freelance. In late 1983, Hellings had visited Nathan-Turner and – having enjoyed watching *Doctor Who* – said she would love to direct an historical story. A month later, around Christmas 1983 (having been impressed with Hellings' handling of some episodes of *Angels* a couple of years earlier) Nathan-Turner offered her the serial and she received the scripts in late spring. Although no specific date for the serial's setting was given, the production team working on it estimated it to be around 1830.

Initially handling make-up was Pauline Cox, whose previous *Doctor Who* serials were *Image of the Fendahl* and *Warriors' Gate*, although during the summer she was replaced by Catherine Davies who was also in charge of the preceding serial, *The Two Doctors*. Paul Trerise was the set designer on this, his only *Doctor Who* serial, while costumer designer Dinah Collin had previously handled *Earthshock* and *Enlightenment*.

The main location selected for filming on the serial was Blists Hill Open Air Museum at Ironbridge in Shropshire, which Hellings knew from a *Blue Peter* film assignment she had worked on eight years earlier. This was the site of the world's first all-metal bridge and offered a small group of buildings that could appear convincingly as the small North East settlement of Killingworth (and received an acknowledgement on both episodes). It was now that some of the Bakers' script had to be altered to fit in with what Blists Hill could offer. Several scenes indicated the use of overhead tracks along which coal was moved in trucks, and these had to be omitted. This included a scene in Part One where the Master, prowling around the perimeter fence, used his Tissue Compression Eliminator to shrink the supporting leg of a loading platform to distract the guards away from the gate, prior to his entry into the compound. A coal truck was also to be instrumental in the Doctor's confrontation with Ward, Green and Rudge at the shaft in Part One, with the truck to be swivelled on a turntable (again not available at Blists Hill), and also in a similar attack during Part Two when Ward was supposed to tip a truckful of coal down from the raised railway onto the Doctor as he passed underneath. The climax of Part One, likewise, was due to be set at the main pit compound with aggressors smashing their way in – using the TARDIS on the stolen drayman's cart like a battering ram on the gates. The Doctor was then to be propelled along the coal truck rails towards the shaft entrance on the trolley. Stephenson was to save the Doctor at the start of Part Two simply by operating the turntable mechanism, diverting the trolley away from the line to the pit down a siding to some crash barriers.

Amongst the location sequences omitted from the filming sequences were several short inserts in Part One to show the scarecrow watching the Doctor and Peri, including a brief sequence in which Ward – fleeing form the scene of the crime – sees the scarecrow and runs off (having seen the

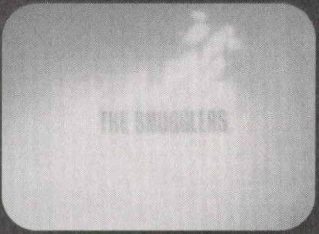
THE SMUGGLERS



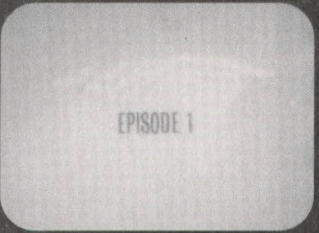
Polly and Ben pursue the mysterious Doctor, following him into a police box. The TARDIS promptly vanishes, leaving London's Fitzroy Square and July 1966 behind . . .

EPISODE 1

transmitted
10th September 1966



by
BRIAN HAYLES

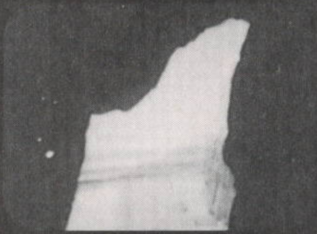


The Doctor is displeased at the youngsters' presence in his Ship, and satisfies their curiosity by telling them they are inside his time/space vessel.

Polly apologises, explaining that they only wanted to return Dodo's key. The Doctor tells them to stand back from the controls, informing them that they are now travelling through time and space.

"Well make sure I get back by teatime Doctor," scoffs Ben, "I've gotta get back to me ship by tonight." The Doctor informs him that it could be a long time before he sees his ship again.

The Doctor indicates the external scanner to Polly and Ben as a shape begins to form . . .



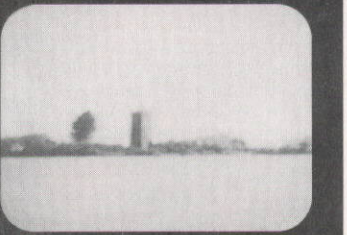
The TARDIS comes to rest inside a coastal cave. Ben, however, believes they are still in Fitzroy Square in 1966. After checking the atmosphere the Doctor lets Polly and Ben venture outside, commenting how he thought he was going to be alone again.

Ben speculates that the old man could be some kind of hypnotist as he studies his new surroundings. The Doctor locks the TARDIS, and Ben and Polly dash off in an attempt to get back to London. Reluctantly the Doctor decides to follow them.

"Look at this!" exclaims Ben as the pair emerge from the cave. Although Polly is delighted to be at the seaside, the young rating is conscious of getting back to his ship. He bemoans the fact they must be miles from a bus stop.

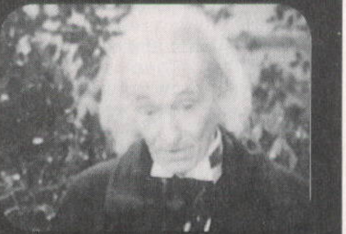
Ben asks Polly if she is sure of her guess that this stretch of coast is in Cornwall, in response to which the secretary adopts a mock local accent. The Doctor tags along with the young pair as they climb a cliff path.

Ben catches sight of a church, with Polly taking this as proof that they are still in 1966. The Doctor tells them they cannot be too sure . . .

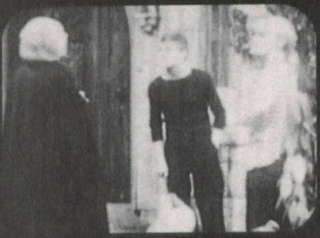


Ben is keen to get to the local railway station rather than discuss the time travel with the Doctor. Polly tells the old man that they can talk on the train. The Doctor treats her comment with polite bemusement.

Arriving at the churchyard, Ben comments on the lack of houses in the vicinity. Studying the church itself, the Doctor notes the lack of Victorian restoration and says it could be any time after the sixteenth century.



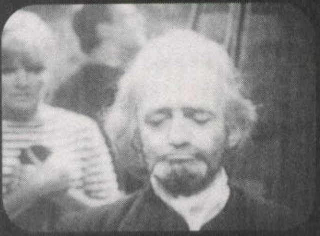
"It's not, it's good old 1966!" insists Ben to the Doctor as they stand outside the door to the vestry.



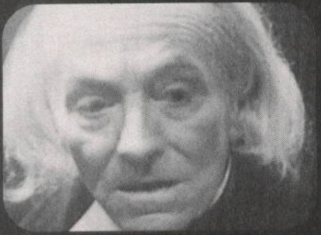
The door is suddenly flung open to reveal a man brandishing a Blunderbuss at them. The man realises that the Doctor is a gentleman, and the old traveller explains that he and his friends are visitors lost in the area.

The armed man is concerned that there are others in his churchyard, and seems relieved to find that the Doctor is travelling with just the two 'lads' and that he has not arrived by sea.

In a more friendly manner, the man admits that although he cannot offer shelter, he can give sustenance and directions. As they follow him into the vestry, Ben is forced to admit that their host is certainly dressed in the manner of the seventeenth century.



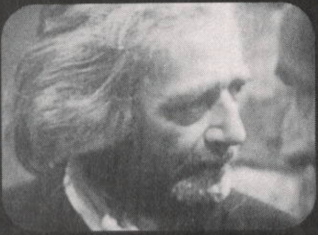
The Doctor turns down the offer of brandy and asks for directions to the nearest inn. He also suspects that the man is expecting friends, although their host retorts "Avery's boys are no friends of mine." The Doctor ponders on the name Avery.



The man says that Avery has been dead and buried for years, although his spirit rides in the dark souls of those who follow in his wake. He is angered by Ben's suggestion that he might be a sailor.

The man, whose name is Joseph Longfoot, explains to Polly that he simply tends the church. The word of God touched him late in life, but now he is a Christian.

The Doctor senses that Longfoot seems afraid and offers to help. "Thee help?" chuckles the churchwarden. "Against Pike's hook? No, thee cannot help." Pike, as he explains to Polly, is the blackest name he knows.



Noticing the way that Longfoot is holding his hand, the Doctor asks what the matter is. He soon determines that one of the churchwarden's fingers is dislocated, so with a swift yank he snaps the joint back into place, much to Longfoot's joy.

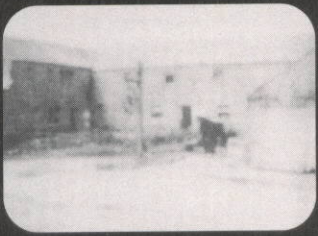
As Longfoot tells the Doctor's party that their way back to the beach will be cut off due to high tide, a storm starts outside. The group decide to make for the inn, with the grateful churchwarden warning them to be careful what they say there.

As the party are about to leave the vestry, Longfoot mentions a secret which he asks the Doctor to remember should he ever return: "This is the Deadman's secret key: Smallwood, Ringwood, Gurney."

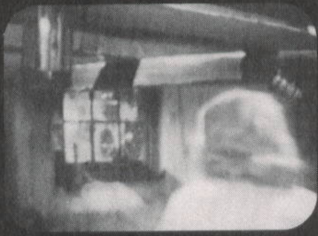
The trio depart into the rumbling thunderstorm with the Doctor paying little heed to the strange rhyme. Longfoot gazes after them, not realising that he is being watched from nearby by an evil-looking bald-headed man.

At the local hostelry, the innkeeper, Kewper, calls young Tom and asks him to take a message to the churchwarden, saying that he has had word from friends that a delivery can be expected soon.

Tom rides off from the inn's yard to deliver the message before the storm breaks and thunder rumbles across the Cornish skies.



Dry inside his inn, Kewper sees the Doctor, Polly and Ben outside the windows before they enter to escape the driving rain.



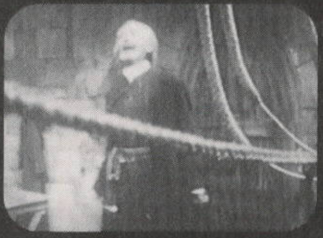
The Doctor's enquiry if Jacob Kewper is the landlord brings a hostile response: the inn is full. Strangers, he is told, are not welcome and are not always what they seem.

However, when the Doctor mentions that they had the inn pointed out to them by Longfoot, Kewper's attitude changes. He arranges hot food, three rooms and dry clothes for 'the lads' whilst the Doctor decides to dry himself off in the inglenook by the fire.

"I do wish everybody would stop calling me 'lad'," moans Polly as Kewper moves off and the TARDIS crew settle down. The innkeeper then returns with dry clothes for Polly and Ben.

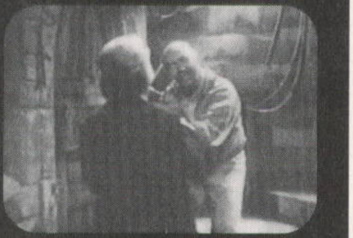
The Doctor says that they will return to the TARDIS after the tide has fallen. Ben decides to make the best of the seventeenth century pub, although the Doctor comments that the locals seem somewhat suspicious of them. However, he doubts that they will be staying long . . .

Back in the church vestry, the drunken Longfoot sees a familiar figure. "Master Cherub!" he exclaims. The grinning Cherub meets his old shipmate from *The Black Albatross*, on which the churchwarden had been the Mate. Longfoot backs away, saying those days are past and gone.

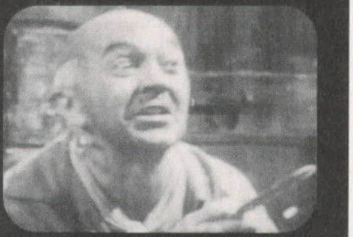


The churchwarden explains he is now a Christian, and Cherub recalls Longfoot's leanings towards the Good Book which got him dubbed 'Holy Joe' on *The Black Albatross*. He also says that Joe still owes his Captain, Captain Pike, who wants to know the whereabouts of Avery's gold.

"No Christian man'd touch it!" spits Longfoot, backing into the centre of the room as Cherub advances, the sharp blade of his knife pointing at the churchwarden.



Cherub tells Longfoot that they are not all like him, and have little fear of the curse on the gold, which they feel is theirs by rights.



Longfoot argues that Cherub cannot threaten him, since he has powerful friends in the area. Cherub takes this to mean the old man and the two lads, whom the churchwarden insists he merely directed on their way.

Demanding to know where the party were bound, Cherub's blade closes in as he advances on the churchwarden, who says the trio headed for the inn. But the intruder also wants to know what Longfoot whispered in the Doctor's ear.

"You can rot in hell!" spits Longfoot, who makes a dash for his Blunderbuss. But Cherub is too quick, and the knife flies from his hand in a flash . . .

. . . landing squarely between Longfoot's shoulder blades. Cherub curses as Longfoot dies without revealing his secret. Assuming that the churchwarden passed the gold's whereabouts onto the Doctor, the bald pirate decides to find the "old feller".

The rain storm stops as the Doctor's party finish their meal at the inn. Ben comments on the shady customers who have assembled around the bar. The Doctor feels they would do well to remember the churchwarden's words and keep their thoughts firmly to themselves.

Tom bursts in, frantic to find his employer, gasping that he has found the churchwarden dead, knifed in the back, and smiling . . .

Realising that only the strangers have seen the churchwarden that night, Kewper decides it would be best if Tom went to find the Squire with this news, and ask him to hurry to the inn in his capacity as magistrate.

A tired Polly is yawning when Cherub and some pirates enter the inn. "I want you, old feller," barks the ruffian as he sees the Doctor. "We're going to have words together, you and me!"

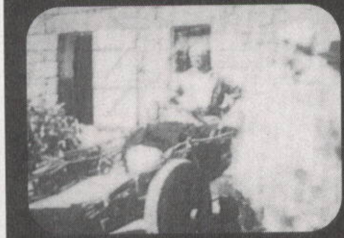
The Doctor exclaims that he has never set eyes on Cherub before in his life. Brandishing his knife, Cherub insists that they have a mutual acquaintance in the churchwarden – or *had* a mutual acquaintance until he and Cherub had an argument . . .

Polly gasps in horror as she realises the pirate's meaning. Cherub goes on to say that he saw 'Holy Joe' talking to the Doctor, and wants to know what the "old feller" learned from him.

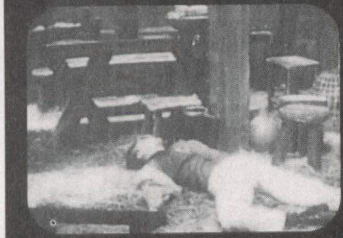
Ben attempts to pull Cherub away from the Doctor, but the sailor is clubbed down by one of the other pirates. "You leave the Doctor alone!" shrieks Polly. "Doctor eh?" considers Cherub. "Well sawbones, speak up or do I have to make yer?"

The Doctor demands that his friends are left alone as Polly is threatened. The Doctor is grabbed by Cherub and two other pirates then carried protesting out of the inn, leaving a worried Polly with an unconscious Ben.

Outside the inn, the Doctor is placed on a waiting handcart and covered in hay. Cherub bellows at his men to take this down to the beach as the pirates start to pull their prisoner away.



Polly screams for help in the inn as a cautious Kewper comes over. She says that the Doctor has been kidnapped and that Ben's head is bleeding.



Kewper examines Ben, and has him lifted from the floor, telling Polly that the Squire will arrive soon to sort matters out.

Polly is frantic however, trying to make Kewper understand the peril the Doctor is in. As they speak, the Doctor is being lifted from the handcart and placed on a small boat, ready to set out to rendezvous with *The Black Albatross* at sea.

The portly, well-dressed Squire dismounts from his horse outside the inn, and Kewper tells him that they are having trouble with some strangers. "Well, let's deal with it then," says the Squire, heading for the inn.

The Squire chuckles as he looms over Polly, who is nursing Ben. The Squire seems more interested in having Tom fetch a brandy than listening to Polly's story.

The Squire starts asking Polly what has happened. The girl tries to explain about the kidnap of the Doctor, but the rotund official ignores this and instead asks about "him".

Polly protests that they should be trying to help the Doctor, instead of explaining who she and Ben are.

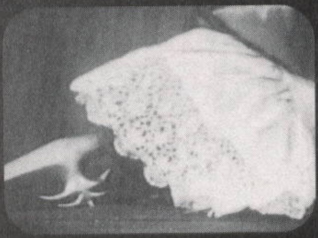
"Let's not beat about the bush. I want to know who the three of you are and where you come from," insists the Squire.

Telling Polly that if she wants help he needs the truth, the magistrate leaves the girl wondering what she should say next. Meantime, the Doctor is being helped up onto the deck of *The Black Albatross* by Cherub, who will take him to the Captain.

As Ben comes to, the Squire tells him that Polly has refused to say who they are. "I hold you both to be knaves and rogues of highly suspicious intent. And as the magistrate of this borough, I'm hereby arresting both of you . . . for the murder of the churchwarden."

An elegant figure looks up as the Doctor is brought into his office. Cherub explains that Holy Joe is dead, but passed his secret onto this 'sawbones' who will not talk. "Well by thunder," roars the man, "you'll talk to me – or my name's not Samuel Pike."

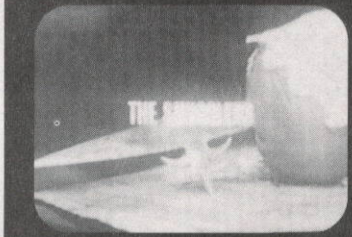
As if to emphasise the point the Captain slams down the metal spike that forms his right hand. The sharpened points bite deep into the wooden table . . .

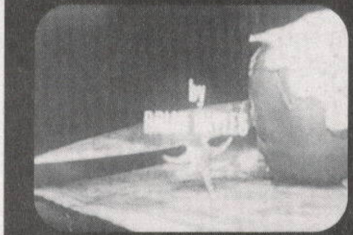


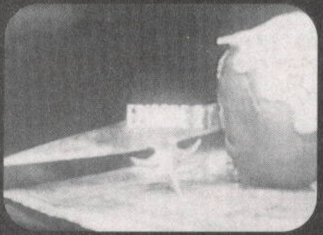
THE SMUGGLERS

EPISODE 2

transmitted
17th September 1966

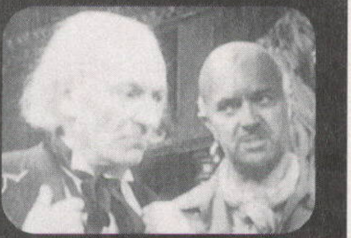






"Well by thunder you'll talk to me, or my name's not Samuel Pike!" bellows the Captain.

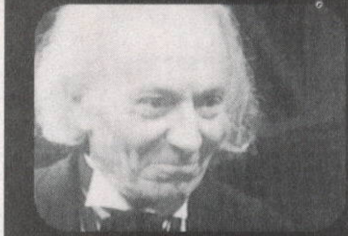
Cherub maintains that the old Doctor knows the secret held by 'Holy Joe', since he saw the churchwarden whispering in the Doctor's ear. The Doctor refutes that he even knows anyone called 'Holy Joe'.



"Holy Joe Longfoot, an old ship-mate of ours . . . blast his eyes!" spits Pike with venom as he leans forward towards his reluctant guest.

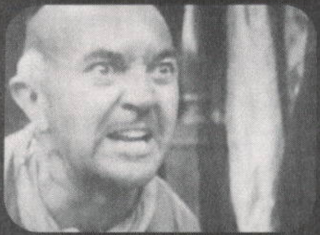
Pike goes on to explain that Longfoot, Cherub and himself were all shipmates together, serving under Captain Avery, one of the blackest and sharpest skippers on the high seas.

Recalling the conversation with the hapless churchwarden, the Doctor suddenly remembers the name Avery and chuckles at his own forgetfulness.



The laughter angers Cherub, who demands that 'sawbones' doesn't play the innocent. Pike explains that Longfoot took plunder that rightfully belonged to them and they aim to get it back. Although he would never have revealed the secret to Pike, Cherub insists he told the Doctor.

Pike informs the Doctor that unless he starts to co-operate he will be handed over to the knife-wielding Cherub. "Oh Cap'n, give me the word," the eager ruffian pleads. "Just give me one minute and I'll have the words spillin' out of him like blubber from a whale."



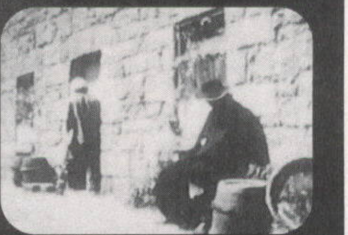
"Of all the bloomin' fixes to be in!" In a gaol cell, Ben bemoans the predicament that he and Polly share – accused of murdering the churchwarden and being stuck in the seventeenth century. Polly, however, finds the situation quite exciting.

While Ben seems quite resigned to his fate, Polly has far more determination and eagerness to find a means of escaping their predicament.

Polly's solid resolve evaporates into a shriek when she sees a rat skulking in the corner of the tiny cell. As Ben tries to calm her, the commotion summons Tom, who has been left on guard outside.

Tom is reluctant to talk with the two prisoners, although Polly and Ben try to explain their presence and express concern for the Doctor. After Tom has moved off from the barred window, Polly recalls that people were very superstitious in the seventeenth century. . .

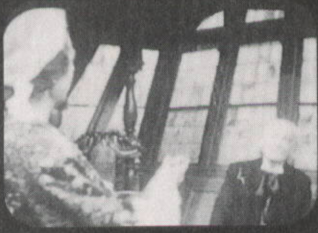
With the inn now closed and the strangers safely in custody, landlord Jacob Kewper departs from his premises . . .



. . . and travels down to the small harbour where he boards a small rowing boat and pushes off to sea.

On Pike's ship, the Doctor demands some consideration if he is to help. Cherub warns his captain not to trust the old man. "I find your friend rather a bore," the Doctor tells Pike, "but you, I think, are a gentleman, so let us talk like gentlemen . . ."

Pike soon falls under the Doctor's spell, his vanity fed by the old man's flattery about both his taste in dress and his exalted position. Cherub falls foul of Pike when he laughs at the Doctor telling the Captain that he is no barbarian.



The Doctor triumphs by telling Pike that a man like himself would see through any meaningless flattery. The Captain and the Doctor talk over wine, as the Doctor says he would expect a small reward in return for his information. "You'll get your reward, never fear," smiles Pike.

Sipping the fine old Madeira, the Doctor believes that he has struck a deal with the pirates for a share of the spoils . . . but an impatient Pike then rounds on him and demands to be told the secret.

Just as the Doctor quails between Cherub and Pike, another pirate enters the cabin and calls: "Cap'n – cutter to le'ward."

The new arrival goes on to explain that the visitor has hailed the ship in a friendly manner, although Pike is well aware that his crew have no friends in the area.

Cherub is sent to welcome the visitor on board the ship and keep him there for a while. If it turns out to be one of the King's customs and excise men, then Cherub is welcome to deal with him.

And in case the visitor is a friend of the Doctor's, Pike tells the pirate – Jamaica – to take his precious guest to the galley and give him food and wine.

Her plan ready to be put into action, Polly takes her place in the middle of the cell holding a straw doll she has made, and sways as if in a trance. Ben anxiously calls out to Tom who enters the room to find out what 'Paul', as Polly has become known, is up to.

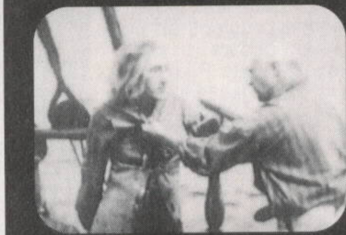
Ben tells the frightened Tom that 'Paul' is possessed by the spirit of their kidnapped master, who is actually a warlock. Both the prisoners have the old wizard's powers, and 'Paul' is the scaffold, holding the small straw figure.

Tom looks on in horror as Ben explains that the doll has Tom's soul, captured by the old wizard in the form of a single hair from his head, placed inside the doll. Ben convinces Tom that he is the doll, about to fall from the scaffold to his death . . .

Gibbering in sheer terror, Tom weeps that he is not to blame for their imprisonment and pleads for Ben to save him. Ben says that the spell only works while they are prisoners, so if they were set free he would be safe. Tom hesitates, and then 'Paul' starts to moan . . .

Scared out of his wits, Tom agrees and 'Paul' hands him the doll. As the pair make good their escape, Ben calls back "See you sometime old son . . . and remember – from now on you're one of us!" The pair decide to return to the church to find a clue to the churchwarden's real killer.

Cherub brandishes his pistol in Kewper's face as the landlord struggles aboard Pike's ship. Kewper introduces himself and, slipping a coin into Cherub's hand, says he may have business for the "honest sailors".



The "business visitor" is shown into Pike's cabin by Cherub as the Captain is pouring himself another glass of wine. A glance from Cherub in connection with the word "business" causes Pike to react mildly to the new arrival.

The "business" Kewper wishes to discuss concerns brandy, silks and "merchandise" which only a revenue man would call dishonest. Spitting at the mention of the King's Men, Kewper continues to interest the cautious Pike in helping with his smuggling operations.

Pike is intrigued by Kewper's proposition, but needs to know more – so the landlord says he would be joining an operation involving both the Squire and the churchwarden. Cherub and Pike exchange glances.

Kewper believes that he has talked Pike into working with his group when the pirate captain suddenly spits, "but not with scum like you!" At this retort, Cherub pinions the landlord's arms . . .

"What trick's this?" demands Kewper as Pike removes the visitor's knife. The landlord fumes in anger as the Captain announces that he is going straight to the top and will go to talk business with the Squire. Pike also makes it clear that Cherub was responsible for Longfoot's death.

Kewper asks why the churchwarden was killed. "Because he crossed me, that's why," explains Pike. "And nobody who crosses Pike lives to tell the tale!"

Recognising the captain's name, Kewper quails in terror – much to the pirate's amusement. The landlord soon realises that he has walked into something far more menacing than he expected.

Preparing to go ashore with Cherub, Pike calls for Jamaica and tells him to bring in the Doctor. Jamaica will then look after both of Pike's guests – Kewper and the Doctor – and use the cat o' nine tails on them if they prove problematical.

Having searched the vestry, Polly and Ben descend the stairs into the dank crypt beneath the church. The pillars are broad enough to conceal anyone lurking in the shadows.

Wondering what the churchwarden had been so afraid of, the pair continue to search for clues relating to either the murder or the whereabouts of the Doctor – although Ben suspects the Doctor may be sitting comfortably back in the TARDIS.

About to depart for the police box, Polly suddenly sees one of the larger wall plaques start to move with a low rumble. Quickly they hide behind the nearest pillar and watch as a cloaked figure emerges and purposefully crosses the crypt.

As the stranger passes the pillar, Ben neatly chops him into unconsciousness. They decide to tie the man up, suspicious he may be the murderer. While Polly goes to fetch the Squire and clear their names, Ben keeps an eye on their captive in the crypt.

On the deck of *The Black Albatross*, Pike and Cherub prepare to depart. Cherub compliments Pike on his appearance, but reminds him that his spiked hand may not be welcome at the Squire's hall. The Captain removes the spike and leaves it with a young crewmember.

Ben is somewhat sceptical when his captive regains consciousness and claims to be Josiah Blake, the King's Revenue Officer. The furious Blake demands to be untied, explaining that he is on the trail of smugglers and has just located their secret route into the crypt.

Ben starts to believe Blake when the official says he had suspected the churchwarden of being part of the smuggling network. The naval rating is far more delighted to learn that the tunnel behind the wall plaque leads down to the beach.

"You've just brought me good news mate!" he exclaims. He goes over to explore the tunnel, leaving a bound and angry Blake helpless on the crypt steps.

"Here's style, Cherub. Style," admires Pike as he surveys the Squire's hallway. The Captain reminds his cohort of his plan – to discover the smugglers' network of operations and then take all their loot along with Avery's treasure.

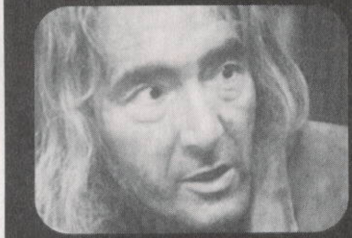
A manservant shows Pike and Cherub into the Squire's study where the portly figure invites them to take wine with him. Restraining Cherub, Pike declines the offer and says they were sent to discuss business by a friend named Jacob Kewper.

"Kewper!" exclaims a shocked Squire. "Then you must be . . ."
"Honest merchants," purrs Pike as the three men burst into hearty laughter. Pike speaks of the fine cargo he has to offer the partnership, and the three men toast the alliance.

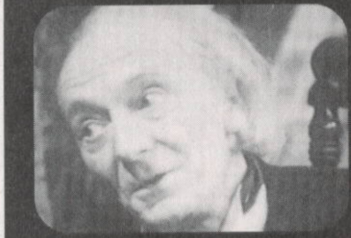
Pike explains to the Squire that Kewper had indicated he would go through the "petty matters" such as the smuggling route and payment. The Squire reveals their unlikely secret route as leading to the cliff-top church.

Just as the pirates are being given landing instructions by the Squire, Polly is brought in by Birch, the manservant. She informs him of the goings-on in the crypt . . . and then recognises Cherub as the man who kidnapped the Doctor.

Finishing breakfast with Kewper in Pike's cabin, the Doctor learns that his two new young friends have been arrested for murder. Kewper is more concerned about the presence of the ruthless Pike, and says that they must warn the villagers.



The Doctor explains to Kewper that he is being held captive because Pike believes he knows the whereabouts of Avery's gold. The landlord is horrified, knowing the pirate will raze the village to the ground. As part of a plan to escape, the Doctor asks Kewper if he plays cards.

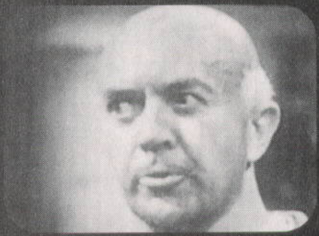


In the Squire's study, Polly protests her innocence while Pike denies kidnapping a doctor of any sort. The Squire vouches for his two rather suspicious visitors, reluctant to break his new alliance with these 'goodly merchants'.

"A man is dead, boy!" says the Squire, reminding Polly of the gravity of the situation, and causing the 'lad' to reveal that she, Ben and the Doctor indeed met the churchwarden prior to his demise.

Pike and Cherub, both eager to shift suspicion for the murder back onto Polly, effect disgust at how evil young folk are these days.

Realising that the captive in the crypt could be a revenue officer, Cherub suggests they hasten to the scene to set their 'colleague' free and to recapture Polly's accomplice. The men chuckle at the suggestion.



Polly protests to the Squire that he is being fooled by villains. "Come come lad, do we look so black-hearted?" asks Pike as benignly as possible, with Cherub eagerly glowering beside him. Pike suggests that the 'lad' should be bound for their trip back to the church.

Ben emerges from the false wall plaque back into the crypt, having investigated the secret passage behind it.

He thanks Blake for revealing the tunnel that leads right down to the beach, and again the revenue officer asks to be released. Ben's jubilation is also misconstrued by Blake as indicating that the young man is implicated with the smuggling operation himself.

Attempting to explain, Ben says that the tunnel leads down to near where the TARDIS is. "TARDIS – what's that? A ship?" asks a confused Blake, eyeing the young sailor. His suspicions seem to be confirmed when Ben begins talk of escape.

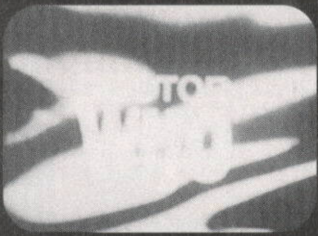
"Stand fast I say there!" As Ben is about to run up the steps leading out of the crypt he suddenly realises that his path is blocked by the rotund bulk of the Squire, flanked by Pike, Cherub and a captive Polly.

"Recaptured again, eh boy?" exclaims the Squire, levelling his flintlock at Ben. "We'll have no more tricks this time . . . "

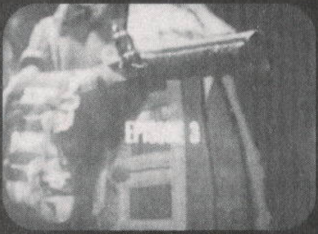
THE SMUGGLERS

EPISODE 3

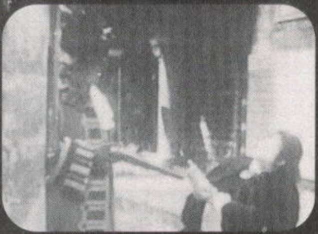
transmitted
24th September 1966



THE SMUGGLERS



Seeing Cherub accompanying the Squire, Pike and the captive Polly, Ben tries to explain that this is the man who kidnapped the Doctor. Pike is angered that his "dear friend" should be debased in such a way, and the Squire claims his two colleagues are "honest merchants."



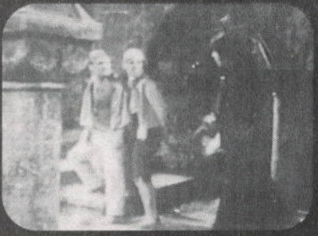
The cries of Blake echo through the crypt and, recognising his voice, the Squire hastens over to release the bound revenue officer. Turning to the pirates, the Squire warns them of Blake's identity and Pike suggests that they hand Polly and Ben over to Blake as prisoners.

Agreeing that this would get rid of all the unwanted souls, the Squire allows Cherub to cut Blake's bonds. The Squire then rounds on Polly and Ben, accusing them of attacking one of the King's revenue men.

Ben's protests that he believed Blake to have been the churchwarden's killer are ignored. The Squire tells the revenue man that he believes the pair to be the true murderers, and orders Blake to take them to prison. Blake protests that he is not the local sheriff.

"I am under the orders of the King, sir," says Blake, who describes his duties as including "the apprehension of smugglers." At this, Cherub eagerly insists that Polly and Ben are not only murderers but smugglers too, a statement which the Squire is keen to confirm.

An indignant Ben again insists that they are neither murderers nor smugglers, but Cherub and the Squire persuade Blake to take the two vagabonds under his care. The Squire gives Blake his pistol to help him control the two rogues on their way back to the gaol.

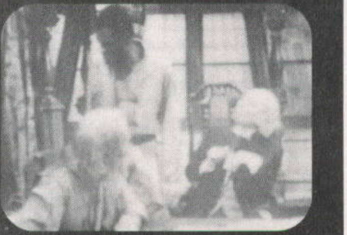


Bidding good day to the Squire, Blake drives Polly and Ben back up the steps leading out of the crypt. "All right, move villains!"

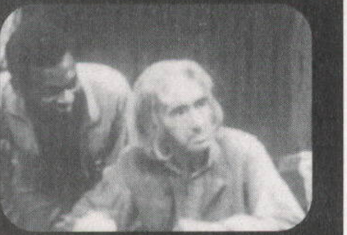
"Now sir, I hope this works. You may pick up any five cards." On board *The Black Albatross*, the imprisoned Doctor and Kewper have been allowed to start a game of cards under the watchful eye of Jamaica.

The Doctor deals the cards down onto the table in a circular pattern before asking Kewper if he wishes to continue. Kewper says he is prepared, having no fear of what the cards will predict. They could hold the key to life – or death.

"I can tell you that without cards," snarls the watching Jamaica. "Death!" Intrigued by the Doctor's game he crosses to lean over the old man from his usual position by the door to Pike's cabin.



The Doctor tells Jamaica not to mock what he cannot understand and keeps him back, thus intriguing the man further. The Doctor starts to analyse the cards: Jack of Clubs, Jack of Spades, King of Spades, Ace of Spades and Jack of Diamonds.



The old man's comment that the Jack of Clubs represents Kewper angers the landlord, who considers himself no knave. The Jack of Spades, with its knife, is Master Cherub. The King is the blackest villain of all: Pike. And the Ace is death itself.

Kewper demands to know who the Jack of Diamonds is, but the Doctor confesses he doesn't know . . . except that the Jack of Diamonds will triumph in the end.

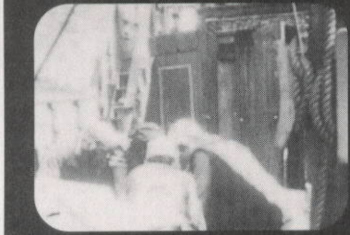
Nervously, Kewper dismisses the whole game as madness, although the Doctor maintains sometimes the cards tell the truth. Jamaica curiously asks if the cards could predict his destiny for him, but the Doctor fears that the pirate guard is afraid.

"Me? Jamaica ain't afraid!" snarls the pirate, and angrily comes forward as the Doctor offers him the pack to select his five cards from. But as Jamaica comes forward, the old man lets the cards slip from his fingers . . .

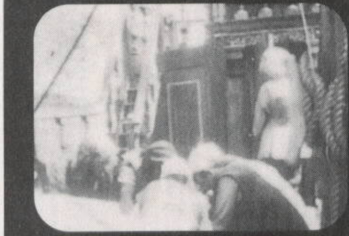
. . . and as Jamaica bends to pick them up, a glance from the Doctor gives Kewper the cue to administer a swift blow to their guard's head, rendering him unconscious.

Kewper congratulates the Doctor on his trick, but the old man says that they must leave the ship and return to help his friends on the mainland as soon as they can. The landlord slyly suggests that they go to find the Squire who will surely set Polly and Ben free.

Unaware of the collusion between Kewper and the Squire in the smuggling activities, the Doctor agrees and the two men emerge from Pike's cabin onto the deck of *The Black Albatross*.



They climb down from the deck into Kewper's waiting boat below, in which they make for the shoreline.



In the graveyard, the Squire tells Pike and Cherub that he is glad to be rid of the two young "vagabonds", with the two pirates heaping heavy flattery upon the Squire for his handling of Blake.

Falling for the pirate's ploy, the Squire agrees that he likes to use his brains, whereupon Pike tells the Squire that they trust him "more and more". Cherub likewise says that with the Squire to lead them, they fear nothing.

Having gained the Squire's confidence, Pike and Cherub are delighted when their new ally reveals one of his secrets and presses a carving on a large tomb near the church. A mechanism is operated, allowing the Squire to slide back the large sarcophagus lid.

"The grave holds its secrets, eh?" says the Squire, as the two pirates gaze at the brandy kegs, silks and other contraband hidden inside the stone edifice.

Having seen the method of hiding the loot, Pike asks where he and his men should land their merchandise.

Nervously, the Squire tells them they should land on the beach below the church where they will be met. He refuses to reveal the exact route and method that his smuggling operation adopts.

Some time later in the grounds of his house, the Squire finalises arrangements for the following night's transaction with Pike. A beacon will be lit at two in the morning to guide the pirates into the shoreline, with a second beacon signifying danger.

As the Squire suggests that he discusses payment with Pike over wine and food, the sinister features of Cherub stare out from behind a bush as he watches the two men move off.

Instead of the local gaol, Blake takes the dusty and footsore Polly and Ben into the stables at the inn, then sets about removing their gags and unties Ben's hands – much to their amazement.

Blake explains that although he does not know either of them, he would rather trust their story over that of the Squire's. Ben is allowed to untie Polly's hands, and tells Blake that as long as he is against the Squire they will help him all they can.

"But why don't you trust the Squire?" asks Polly. Blake explains that he has learnt by word of mouth that the Squire rules the smuggling ring and that he expects illicit goods to be landed soon. Blake aims to set a trap, and Polly wonders exactly what the sailors wanted with the Doctor.

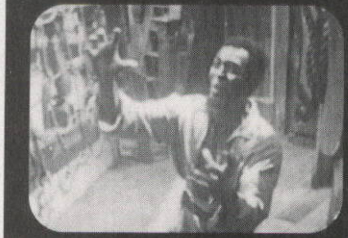
Polly comments that the Doctor got them out of trouble back in London. "And why not here my dear?" the old man asks, suddenly entering the stables. The secretary is relieved to see him and eagerly demands details of his adventures.

The Doctor comments that he escaped with Kewper who is following behind. "But he's in with the Squire!" says Ben, describing a smuggling association which is also known to Blake. Kewper enters and confirms that it was Cherub – not Polly and Ben – who killed the churchwarden.

The landlord then starts in surprise as he sees Blake. Kewper assumes that the Doctor is a revenue spy and whips out a pistol. Thanking the Doctor for saving him from death, he departs saying that he will show no pity on their next meeting. He hurries from the stable.

Swiftly, Kewper mounts one of the horses in the yard outside the inn stables and rides away, leaving Blake to fire his flintlock helplessly after the departing smuggler.

Meanwhile, back on *The Black Albatross* a terrified Jamaica prostrates himself in the doorway of Pike's cabin, swearing that he was overpowered by trickery. Whilst the furious Captain rants that he will feed Jamaica's liver to the sharks, the luckless guard maintains his loyalty.



"The old man, cap'n. He cast a spell on me – I swear it!" insists the pirate, as Pike bends over him. "It was the black arts, cap'n! Spare me, cap'n . . . spare me!" The pleas fall on deaf ears as Pike is at full venom, demanding to know where the two escapees were headed.

Eager to appease – and ordered to speak while he still has breath – Jamaica says he heard the Doctor and Kewper say that they were going to find the Squire.

"That buffoon! What good'll he be to 'em?" ponders Pike with anger thundering in his voice, relaxing for a moment his terrifying stance over Jamaica. Knowing that the Squire dare not call in the militia, the Captain instead suspects that he could be walking into a trap.

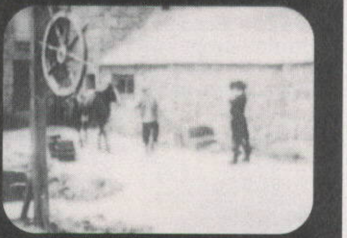
Keen to regain his former favour, Jamaica suggests they should surprise the smugglers and arrive early. Pike decides to land during daylight, looting the smuggler's store and locating Avery's gold. The captain agrees that indeed it will be a merry night . . . except for Jamaica.

"Fare thee well . . . Jamaica," says Pike, extracting his spike from the man's body and wiping it clean with a lace handkerchief . . .

. . .which he allows to fall gently down upon Jamaica's bleeding corpse before going out onto the ship's deck to discover that Cherub has vanished.

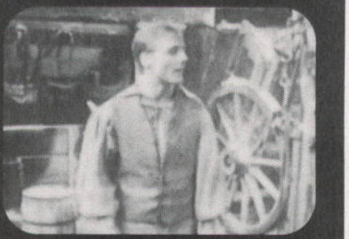
Back in the stables, the Doctor deduces that Pike is going to ransack the church in his search for Avery's gold and believes that this could happen tonight. Blake says that help will be desperately needed to defend the village.

With Kewper reporting to the Squire about Pike, Blake believes that may buy him the time he needs to summon men at arms. He has Tom prepare his horse and rides off with some urgency from the stable yard.



As a terrified Tom scuttles away, Ben explains to the Doctor about the passage from the church crypt down to the cave where the TARDIS is. Although Polly and Ben are eager to leave, the Doctor tells them they have a moral obligation to save the village from Pike's men.

The Doctor reveals that he now knows the clue to the treasure's location and by using this as bargaining power can delay events until Blake returns with his men. Ben reluctantly agrees to help the villagers, as the Doctor urges a rapid return to the church.



Shortly after Kewper has arrived at the Squire's house, Tom breathes a sigh of relief at the departure of the "warlocks" from the inn. However, he is soon grabbed by the knife-wielding Cherub: "They've gone haven't they Tom? Be a good lad and tell me where, eh?"

In the Squire's study, the portly official sits shaken and shocked as Kewper insists that the "smuggler" he has arranged to do business with is none other than the blood-thirsty Captain Pike.

Kewper suggests that they play Pike at his own game so that they themselves can locate Avery's gold. He relates to the Squire how he has learnt that Longfoot was once a pirate and seemed to have hidden the treasure somewhere nearby.

The greedy Squire is eager to gain the gold for himself, but is still reluctant to resort to bloodshed. The cunning Kewper advocates guile and swiftness, as well as setting a trap for the pirates that night. The bait will be the hidden loot which the Squire showed Pike earlier.

The Squire's horse is saddled outside his house as Kewper comments that only the strange Doctor knows Longfoot's secret about the gold's location. The two men will snatch the gold alone from under Pike's nose.

Meanwhile, Blake is galloping furiously through the countryside roads, his face set with determination.

The Doctor's party arrive in the graveyard where the old man tries to unravel the riddle of Longfoot's code. Leaving the Doctor alone to concentrate, Polly and Ben search amongst the tombstones to find the oldest and read out the names and inscriptions.

On hearing the names, the Doctor suddenly realises the meaning of "Deadman's secret" – the puzzle refers to the dead people 's names on the stones. Polly realises that they should probably be searching in the crypt and a delighted Doctor hurries into the church ahead of them.

In the crypt, the Doctor recites the rhyme: "Deadman's secret key – Ringwood, Smallbeer and Gurney". Whilst Ben shows the Doctor the secret tunnel, Polly finds a tombstone inscribed 'Ringwood'. Ben then finds 'Gurney' and the Doctor locates 'Smallbeer'.

Kewper and the Squire are curious to find the vestry door open. They decide to proceed with caution – Pike would be more watchful and Blake would have more men, so the pestiferous Doctor is the only candidate left. The two men warily enter.

The Doctor deduces that there should be a fourth name for them to find, and Polly asks him what this is. "Aye Doctor! Tell us!" booms Kewper as he and the Squire suddenly reveal their presence on the crypt steps behind them.

The Doctor is formally introduced to Squire Edwards who claims that as local magistrate he wants only to forestall Pike's men. "And line your own pockets!" scorns Ben. "Yeah, fine magistrate you are!"

Hearing this, the Doctor sets his resolve against the Squire. To make the old man talk, Kewper decides to threaten Polly and Ben with death. The Squire is aghast at Kewper's behaviour: "I will not kill in cold blood."

As Kewper and the Squire start to argue, nobody in the crypt notices the figure of Cherub creep down the stairs in the shadows, ready and poised with both pistol and knife.

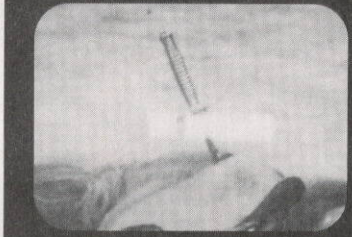
The disagreement grows, with the Squire threatening to have Kewper hanged. As the two men are about to come to blows, Cherub's knife flashes through the air to impact on Kewper's frame . . .

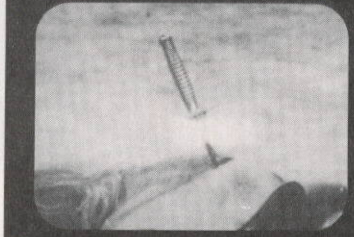
. . . followed in quick succession by a pistol shot. Polly lets out a horrified scream . . .

THE SMUGGLERS

EPISODE 4

transmitted
1st October 1966



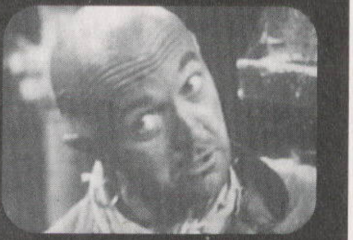


Polly screams as she sees the Squire reel and fall, clutching his wounded shoulder. Moving over to Kewper's corpse, Cherub recovers his blade and wipes it clean on the body.

As Ben rushes to help the Squire, Cherub offers anybody else a free trip to join Davy Jones. The Doctor rounds angrily on Cherub: "You had us all at your mercy. There was no need for you to kill Kewper!" The pirate retorts that he fancied better odds.

The Doctor refuses to reveal the secret of Avery's gold, leading Cherub to threaten Polly and Ben. "Do y'fancy these lads of you'n meeting their Maker so young, eh sawbones?"

The Doctor explains that he is only prepared to deal with Pike, and Cherub realises that he would just twist the Captain around his finger again. The bald pirate reveals that he is now working for himself.



Polly asks that she should be allowed to tend to the Squire's wounds, so Cherub tells her to approach a pannikin of water on the table. But as she comes close he grabs her and places his pistol at his ear. "Now sawbones, talk! Or the young lad dies!"

Riding hard through the country fields, Blake is thrown from his horse, which gallops off without him. Stunned for a moment, he picks himself up and continues his journey on foot towards the nearest militia outpost.

Under increasing pressure, the Doctor reluctantly admits that he was given the churchwarden's secret. He recites the rhyme, but concedes it has left him baffled. He suggests that maybe Ringwood, Smallbeer and Gurney are local villages.

Cherub chuckles – he knows the names. Jack Ringwood was *The Black Albatross'* wooden-legged master gunner; Old Zeb Gurney was the chandler and Daniel Smallbeer was a good man who behaved like a killer whale with a pint of rum inside him.

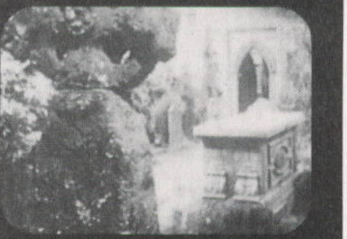
Cherub reveals that the rhyme's fourth name belonged to Tim Deadman, Avery's galley boy. The pirate still believes there must be more clues to the gold than this.

"Avery's curse. What of that, eh?" asks the Squire, propped up against one of the crypt's support pillars. The bald pirate reluctantly confirms that Avery died a pauper.

The Squire admits that he has been an ill-led fool who ignored the curse, a tale which claimed that Avery bargained for his life with the souls of all those who came searching for his treasure. An angry Cherub tells the Doctor to solve the riddle in the next minute for Polly's sake . . .

Pike's men have arrived on the beach and mounted the steep cliffs. Expecting to be met by his minion, Pike sends two of his pirates to locate Cherub, wherever he is.

The churchyard stands deserted and silent until shadowy figures fall across the wall surrounding it. Pike summons the other pirates out of hiding having seen that the coast is clear.



The pirates watch as Pike makes his way to the large tomb shown to him by the Squire. He operates the catch.

The cover of the stone coffin comes away and the pirates help slide the heavy lid aside.

The contraband goods concealed by the smugglers are now revealed. A one-eyed villain called Gaptooth asks if the merchandise should be taken back to the ship at once, but Pike tells them merely to take it down to the beach.

"It'll be dry work Cap'n . . ." comments a hopeful Gaptooth. Pike tells his men they can open one of the casks – when they have moved the loot.

Approaching the vestry door, Pike rounds on Gaptooth and tells him to stay silent. The pirate's query about there being more loot inside the church incurs the Captain's wrath, and Gaptooth finds his curiosity leading him into dangerous territory.

As Gaptooth goes to supervise the pirates moving the contraband, Pike turns back to the vestry door. He enters the church alone, still pondering the whereabouts of Cherub.

Back at the tomb, the pirates from *The Black Albatross* are hard at work removing the Squire's secret contraband from its hiding place. Out in the countryside, Blake is now hastening his return, urging the jogging militia soldiers towards the village.

Cherub is forcing the Doctor to speak when Pike enters the crypt and accuses him of deserting the ship. Cherub starts to panic and claims "I was making him talk Cap'n . . . he spoke of Holy Joe's riddle."

Cherub tells Pike he wasn't going to let anybody do the Captain down. "No Cherub?" asks Pike in a soft yet menacing tone as he stares his bald minion down.

Pike turns his back on Cherub, who sees his chance. Releasing Polly he whips round his arm and makes to shoot Pike in the back. Polly shrieks, but Pike is prepared and swings round, knocking the pistol from Cherub's hand with his sword.

Cherub goes for his sword as Pike stares at him with glee. "By the Black Albatross, you've met your doom now, my Cherub!"

"Not from such a black pig as ye!" spits Cherub, as the pair engage cutlasses. "Watch the hook boy," warns Pike, "for when it whistles then it's the end of ye!"

Watching the two men clashing steel against steel, Polly tells the Doctor and Ben that it seems as if Avery's curse is coming true, just as the Squire said.

The pirates have abandoned their hard work of emptying the tomb and Daniel has started drinking. Warning him that if Pike catches him idle he will lose his ears as well as his tongue, Gaptooth sends him and another pirate, Spaniard, to the beach.

In the crypt, the distraction of the fight between Pike and Cherub allows the Doctor to send Polly and Ben back to the TARDIS. Cherub grasps Kewper's pistol and fires at Pike.

Cherub's attempt to hurl his knife at Pike fails and he is left defenceless. Leaping over the tomb he used as cover, the Captain pinions Cherub against the wall with his cutlass.

"Back to your hell-hole, Cherub!" The pirate ruffian meets his fate and falls at the feet of a carved angel. Pike then turns his attention to the Doctor.

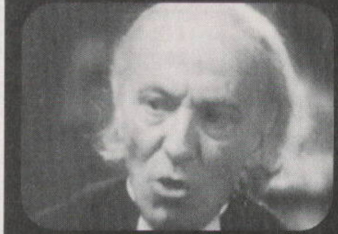
The Captain realises that the two 'lads' have gone and asks the Doctor if there is another exit from the crypt. "Tell him nothing," insists the injured Squire.

Angered by the official's unwelcome intervention, Pike advances menacingly on the hapless Squire. Only the Doctor's offer to keep his bargain by revealing the secret distracts him. Once Pike's attention is captured, the Doctor tells him he wants to change the terms of the deal.

Spaniard and Daniel arrive at the beach, acting under Gaptooth's instructions.

Investigating a nearby cave in the cliff-face, they are amazed to discover a tall blue box nestling in the large crevice.

The Doctor has outlined his terms to Pike: the Captain can have all of Avery's gold if Pike's men agree not to go near the village. The Squire also says they can have his booty so the innocent do not suffer.



"I have been a rogue – I freely admit it," says the Squire, adding that the Doctor's generosity has shamed him. He has never spilt blood with his villainy and pleads for his villagers. Pike is uncertain if he can prevent his crew's bloodlust.

When the Squire questions Pike's control over his men, the Captain snarls "They'd do as I say or die of it." The Doctor dares the Captain to prove his authority. Pike agrees to keep his crew away from the village – once he has the gold.

"And take heed of Cherub yonder, eh sawbones?" says Pike, gesturing towards the corpse on the flagstones. The Doctor agrees to show Pike to the gold.

Blake gathers his militia men at the cliff-tops and divides them into two parties.

Polly and Ben make their way through the dark tunnel. The girl stumbles and falls in the gloom, clutching her ankle. Only a hundred yards from the TARDIS, Ben allows Polly to carry on alone while he returns for the Doctor. "Polly," he calls after her, "put the kettle on!"

Blake sends one squad of soldiers off to the churchyard and leads the others down to the beach below.

The Doctor reveals the riddle to Pike who recalls Avery's old crew. However, all four of the men in the rhyme died at sea. The Doctor explains that Longfoot altered the original names on the tombs to act as markers. At their centre is a loose flagstone which Pike starts to lift.

Straining with his hook, Pike raises the stone and looks down into the darkness. He finds only disappointment.

However, casting deeper with his spiked hand, the spike emerges from the darkness entwined with pearls. In evil delight he holds the treasures aloft. "What now?" he laughs. "What price that damned Avery now?"

From the churchyard above comes a pistol shot followed by the sounds of conflict. Mounting the steps to investigate, Pike snarls at the Doctor: "If this is a trap sawbones, I swear you'll lie beneath that slab yourself."

Blake's men have the pirates surrounded, and a fight between cutlasses and bayonets is soon underway. The pirates hold the vestry doorway as the militia reload their muskets for another volley prior to storming the church.

Down on the beach, Polly emerges from the tunnel to find the TARDIS, but out of the shadows loom Spaniard and Daniel. The pirates make a grab for the girl, and as her shirtsleeve rips away she runs back into the cave.

Pursued into the tunnel, Polly soon finds that Spaniard has caught up with her. She falls to the ground as Daniel appears. Spaniard starts to draw his sword.

Ben hears Polly's screams and is returning to help her when he encounters Daniel, scouting ahead with his knife drawn. Overpowering Daniel, he then arrives on the scene to save Polly and take Spaniard on hand-to-hand.

While Blake leads his men into the cave and helps Ben despatch Spaniard with a single shot, the last few of Pike's men have withdrawn into the crypt where they are fending off the militia. The Captain encourages his men on whilst trying to salvage the hidden treasure for himself.

The Doctor prepares to enter the hidden tunnel when Ben, Blake and the militia enter the crypt. Blake's entrance throws Pike into a menacing fury as he rounds on the Doctor.

"Sawbones, you Neptune's curse! Ye's laid a trap and for that you'll die by the Pike!" The enraged Captain makes for the Doctor. All around his men are falling, with Gaptooth cut down close to the treasure chest.

Ben insists that it's time to leave, but the Doctor is determined to help the wounded Squire. The official, still slumped amidst the chaos, manages to summon enough strength to pinion Pike by his arm as he threatens the Doctor . . .

. . . allowing Blake a clear shot with his flintlock to end the pirate's evil career forever. The battle over, the Doctor and Ben slip away into the tunnel.

Blake goes over to help the Squire to his feet, with the rotund smuggler eager to offer his thanks to the Doctor. But the travellers have vanished. "God speed, old man . . . " says Blake to himself.

"Thank heavens you're both safe," exclaims Polly as the Doctor and Ben emerge from the tunnel onto the beach. The exhausted old man unlocks the TARDIS door and the trio enter the Ship.

Ben starts to tell Polly that he feared the Doctor was to become another victim of Pike's wrath in the church. Closing the TARDIS doors, the Doctor considers that superstition or not, all those who craved Avery's gold seem to have died.

The TARDIS dematerialises, fading away from Cornwall and the seventeenth century coastline.

Polly and Ben ask the Doctor if they are going backwards or forwards in time next, but the old man insists he has no control over their travels. "It had better be 1966 or I'm in dead trouble Doctor!" says Ben as Polly comments that she is freezing and rubs her bare arm.

"Just look up at the scanner," exclaims the Doctor. "We have arrived at the coldest place in the world!" They gaze up at the screen which shows their new landing site. It is a place where the Doctor's adventures will take a new and astonishing turn . . .

TENTH PLANET

Compiled by
Andrew Pixley

Directed by
JULIA SMITH
BBC tv

face, which the audience have not). Also dropped from filming was a shot of Ward and Green colliding with two women as they fled from the pit in Part One after their abortive attack – this meant that the two actresses would then not be needed on location. The rehearsal scripts also failed to indicate that the younger woman would carry a baby.

Several short scenes with the Master, Peri and the trolley-bound Doctor at the end of Part One were planned for the hallway of the bath house, but were shifted to the exterior of the building for filming. A brief film sequence in Part Two of Peri reminding the Doctor that the TARDIS had been tipped down the shaft was also dropped at this stage. A similar scene later on was re-written to omit the fact that the Doctor had not regained his usual coat from Ravensworth's office earlier in the episode.

Quite a few scenes in the middle of Part Two were rearranged from the rehearsal script. Originally Stephenson actually set off for Redfern Dell, and was seen walking through the village past the tavern, unaware that a man with a bicycle (wooden and without pedals) was waving to him. The scene with the Doctor asking Luke about Stephenson's whereabouts was planned for the workshop, not Ravensworth's office, followed shortly after with film sequences in which the Doctor borrowed the bicycle from outside the tavern to chase after Stephenson. The Doctor then abandoned the bicycle on finding the engineer at Redfern Vale (near the wreckage of the machinery) and sent Stephenson back to the mine. All this was changed apparently to minimise the film sequences with Stephenson, and shifted to the interior of the workshop. Also abandoned was a short scene of Luke and Peri leaving the pit for Redfern Dell. More scenes of the Rani planting her matter-changing land mines were added instead (she was originally to shed her old crone disguise after this). When Luke was turned into a tree, the Bakers' script directions indicated that it should have "if possible, some, albeit faint, resemblance to Luke".

The scene in which the Doctor threatened the Rani and Master with the TCE had the Doctor whipping off the Rani's cloak, tossing it into the air, and destroying it with the TCE. To cut down filming time, some scenes of the Master and Rani being held captive by Peri and then overpowering her were shifted from the Dell to the mine interior, and the plot strand of the aggressors running to hide in the old mine at the end of Part Two was deleted, along with the Master and Rani firing at the rabble with the TCE (the commotion allowing the Doctor and Peri to track them to the mine, with the Doctor entering in an attempt to save the miners from the Master). All these rewrites were handled promptly in late summer by the Bakers.

MAGGOTS OF THE RANI

The Rani's two assistants, Tom and Josh, were specified in the script as wearing transparent globes over their heads to protect them from the crimson gas the Rani used to overcome those in the bath house – with this description simplified into basic gas masks. The Rani herself was originally to retain her 'old crone' make-up well into Part Two of the serial – the revelation of her true nature to the Master merely requiring her change in behaviour and body posture. The Rani's maggots were supposed to glow fluorescently, and the effect of them being placed in a person's mouth suffused with a blue glow. When the Rani eliminated her controlled humans, as with the death of Green in Part One, the red mark was planned to encircle the throat and choke them to death – whereas in the finished programme it simply grew larger.

Some of the dialogue between the Rani and the Doctor in Part One was rewritten because the Bakers believed that the Master had been left in a shrunken state when last seen in *Planet of Fire*, whereas in fact the numismaton gas had restored his height but apparently burned him to a crisp. Other continuity references back to the previous serial, particularly regarding Peri and the Master, were left intact. The Rani also spoke of visiting Earth at the time of Julius Caesar, a reference changed to the Dark Ages for recording. Some dialogue in the bath house for Part Two between the Doctor and Peri had extra Shakespearean references added in keeping with the new Doctor's character, and in the rehearsal scripts, the Doctor alone ventured into the Rani's TARDIS after the mustard gas attack. The term 'Stattenheim Remote Control' was added to the script as a continuity reference to a similar device that had been mentioned in *The Two Doctors* (which although recorded before, would be broadcast after *The Mark of the Rani*). The final scene of the TARDIS' departure was rewritten to include the character of Lord Ravensworth (to whom Stephenson originally called out to on the craft's disappearance).

Photo © BBC.

MOVE OF THE RANI

During September, it was decided to move *The Mark of the Rani* up the schedule for Season Twenty-Two to be the third serial in transmission order, giving more variety to the season. Accordingly, the third serial in production, *The Two Doctors*, took its place for transmission fourth.

Nathan-Turner cast actress Kate O'Mara to play the Rani. O'Mara had been a glamorous rising starlet of the Sixties with guest appearances in series such as *Adam Adamant Lives!*, *The Champions*, *The Avengers* and *Department S* as well as a regular role in the Anglia soap opera *Weaver's Green*. In the Seventies she had featured regularly in *The Brothers* (alongside Colin Baker, with whom she also appeared in *The Adventures of Don Quick*) and in the Eighties did two soaps: the British cross-channel ferry drama of *Triangle*, and would later move onto the American series, *Dynasty*.

Other guest actors for *The Mark of the Rani* included Terrence Alexander, Peter Childs and Gawn Grainger. Alexan-der was best known as Charlie Hungerford in the BBC's detective series *Bergerac* which was then between its third and fourth seasons. The late Peter Childs had appeared in many series, and played the semi-regular role of Detective Sergeant Roycott in Euston Films' *Minder*. Gawn Grainger was both an established actor and writer. Anthony Ainley returned as the Master, having last work-ed on the show on a brief insert for the regeneration sequence in *The Caves of Androzani* back in January that year.

Nearly all principle cast members were required for filming, with only Sarah James and Cordelia Ditton performing all their material in studio. Of the cast, Richard Steele had appeared on *Doctor Who* before, playing Commandant Gorton in *The War Games* Episode Two and Sergeant Hart in *Doctor Who and the Silurians* Episodes 4 and 6. The crew were to be based at a hotel in Shrewsbury, close to the locations selected.

Just before production on *The Mark of The Rani* began, Colin Baker and Nicola Bryant joined a number of other *Doctor Who*-related celebrities for a sponsored walk in London to raise money for Dr.Barnados. Baker and Bryant were accompanied by Patrick Troughton, Nicholas Courtney and Mark Strickson for the event, which took place on Sunday 21st October.

Shooting began on Monday 22nd October at Granville Colliery Spoil Heaps, located off Donnington Wood to the North East of Telford. The first scene to be shot was that of the TARDIS' arrival on the slag heap, after which various scenes set in Redfern Vale connected with the attack on the drayman were filmed. For these inserts, Anthony Ainley appeared in his scarecrow guise, his face never seen clearly by the cameras. Nathan-Turner wanted an 1830's hairstyle for Peri, so Cathy Davies used hairpieces on Nicola Bryant. The actress had unfortunately injured her neck a short time earlier, and when not required for filming wore a neck brace. The rest of the day was spent on the scenes towards the end of Part One in which Jack Ward, Tim Bass and the other aggressors wheeled the TARDIS along on a hand cart, including extra camera shots which would appear on the Rani's scanner.

At Ironbridge, Paul Trerise's team had to mask out windows with false walls, darken the brickwork and erect a set of large pit gates. One hundred feet of railway track was laid towards the end of the first week's work, and some of the later period gas lamps were hidden from the cameras. Shooting at the open air museum began on Tuesday 23rd, with specific requirements in the script for animals. The huge black guard dog used at the pithead was supplied by Mike Cullings, and regrettably did not act as required on location. The two horses were supplied by Goodey's, and a donkey also appeared in high street scenes.

FACE OF THE RANI

Tuesday 23rd was the only day that Kate O'Mara wore her 'old crone' make-up on location. Filming started with all the opening sequence of the shift ending, following Ward, Green and Rudge to the bath house, and making excellent use of mounting the film camera on a crane to get high angle views of the pit compound. The rest of the day was spent on the arrival of the Doctor and Peri in Killingworth with the drayman, Tim Bass' visit to the bath house and the Doctor and Peri talking their way into the pithead past the guard. These sequences continued to be shot on Wednesday 24th, starting with the Master's use of his Tissue Compression ►

◄ Eliminator on the second guard, Harry, and his dog. The TCE was the prop used in previous serials such as *Logopolis* which opened and illuminated at the end, with a jump-cut in filming making the actor vanish. After scenes of the Master telling Ward's Group that the Doctor was their enemy, the day concluded by filming the attack on the Doctor and Peri by the aggressors at the pithead during Part Two.

Photo © BBC.

Thursday 25th saw the filming of a variety of scenes at the open pithead, inside which a safety platform had been fitted. When the platform was not in place, the crew had to wear safety harnesses when working in its vicinity. The stunt arranger for the location filming was Bill Weston, who devised the action sequence for Part One in which the Doctor was attacked and during which Sam Rudge fell to his death. Colin Baker opted to do all the Doctor's action scenes himself, without the use of a stunt double. This was because he wanted lots of close-ups, showing the audience that it was actually the Doctor going through the motions as opposed to a stuntman in long shots only. The scenes of the Doctor hanging on the chain caused Baker great discomfort since he was cold and caught his finger in the chain, losing some of his skin. After the fight sequence, filming continued with the scenes involving Rudge's corpse, and then the aggressors' attack on the pithead at the start of Part Two.

Nathan-Turner had not been present for most of the first week of filming, arriving on Friday 26th October. He had in fact taken a fortnight's holiday and visited Singapore, a country which had already played host to *Tenko* (a BBC series set in a women's prisoner-of-war camp) and which he felt would make a suitably impressive overseas location for Season Twenty-Three (the aborted Robert Holmes serial provisionally entitled *Yellow Fever and how to Cure it*).

Friday 26th began with lots of scenes set outside the bath house, including the revelation that the scarecrow was the Master (showing Ainley in his Master costume casting off the scarecrow's hat and dropping some bits of straw). These concluded with the Doctor secured to the trolley for the end of Part One, and so filming continued on a hill leading down to the old pit shaft (where the track had been laid) to provide the cliffhanger to Part One). The camera was mounted both on the side of the trolley and suspended over it to get the close-up shots required in motion. The Doctor's rescue was effected by Stephenson, with Gawn Grainger completing all his location material on this day, the final filming being the Doctor meeting Peri at the old pit shaft during Part Two.

Shooting on Saturday 27th also concentrated on sequences set outside the main village area, using the lane from Tollgate to the old pit and the old pit itself. The rest of the attack scenes on the drayman and his cart were filmed first, and work continued on the scenes of Ward and the aggressors wheeling the TARDIS along on the hand cart, prior to hurling it down the old pit shaft. Sunday 28th was the team's day off.

The second week of shooting began at Coalport China Works at Coalport, which was very close to Blists Hill. It was here that all the scenes set just outside Lord Ravensworth's office and Stephenson's workshop were shot. This day also included the scene where the Master hypnotised Luke Ward using one of the Rani's special maggots, with the edible props being made of marzipan.

By now, rain had hit the filming schedule very badly (indeed the schedule outlined above was the planned shooting order only). The remaining three days of filming were to have been spent doing the Redfern Dell scenes for Part Two, this being a wooded area adjacent to the old pit back at Blists Hill. The plan was to film the scenes of Luke being turned into a tree on Tuesday 30th, the Doctor being captured by the aggressors and ending up suspended between two trees on Wednesday 31st, and then various other scenes at the disused mine working nearby on Thursday 1st November. The final day of the schedule, Friday 2nd, had been set aside to pick up any sequences which had not been completed on previous days. But the weather had been far worse than expected by Hellings' team. The last day of filming was totally abandoned because of the downpours. Three shots were completed, but the sound of the rain and its appearance on the picture meant that the material was unusable.

RE-MOUNT OF THE RANI

Since one of the key scenes – that of the Doctor being carried along between the miners on a pole – could not be executed in the studio, it was decided to mount a reshoot at Queen Elizabeth Country Park, near Harefield Hospital just off the A3 near London. This reshoot took place some time the following week after rehearsals for studio work had begun.

For the tree-transformation scenes, a locked-off camera was used between two shots, edited together in post-production. Once the character to be turned into a tree reached a certain position, they froze. Filming stopped and the actor left the area, with the tree being placed where he had been standing. In font of this was set up a 'whoffer', a small explosion designed to send up a shower of earth and debris into the air, making it appear that the tree had shot up out of the ground.

After a fortnight's rehearsal (interrupted by the re-mount filming), studio recording took place in TC1 at the BBC Television Centre from Sunday 18th to Tuesday 20th November, 1984. All the cast with the exception of Martyn Whitby (who appeared as the drayman on film only) were needed for the recordings. The scenes with Kate O'Mara in her make-up as the old woman at the bath house were taped first. The three connected bath house sets (entrance, main chamber and the Rani's hidden room) were adapted from a convent set made for *Tenko*, with the Rani's gas (not coloured scarlet, as in the scripts) provided by a dry ice machine. To enter the bath house, the Master used an electronic magnet, a prop which illuminated when in use.

As Kate O'Mara changed from her old make-up to her glamorous Rani make-up, the scenes in Lord Ravensworth's office for Part One were recorded, including the material with the large black dog used on location. Although the dog was meant to be quite ferocious, the animal was actually very amiable and – ignoring its trainer – frequently went over to give Colin Baker or Nicola Bryant a friendly sniff. Eventually, most sections involving the dog were done with it in separate cutaway shots inserted during editing.

Recording in the bath house set for Part One then continued with scenes between the Rani and the Master. A latex mask of the old woman-face was used as the Rani revealed her true features. A special graphic of a human head and brain was made to show on one of the Rani's control screens, flickering as the Master tampered with the equipment. The maggots used by the Rani had a habit of getting away from their box and landing on the miner lying on the floor, who got through all his take before retrieving the escapees.

The Master's killing of Tom with his TCE (which as with the rest of the serial did not result in a shrunken corpse being seen) was achieved simply by pausing the recording and having the actor concerned vacate the set, with a red glow later superimposed. For the Rani's monitor which showed her activity around the Killingworth area (presumably via her controlled slaves), monochrome images from film were tinted red/brown and then distorted for superimposing on her spherical screen.

The scenes in the Doctor's TARDIS for Part One were recorded at the end of the evening. These included the very first scene, which was later dropped form the finished episode because the take was spoiled by a boom microphone shadow (there was no chance for a re-take before the lights were turned off and recording finished). In this scene, the Doctor was setting co-ordinates when Peri entered in her early 1800's costume, followed by the Doctor chiding her about the usage of the word 'great'. Colin Baker ad-libbed another 'yuk' on seeing Peri's new attire (echoing a similar scene from *The Twin Dilemma*), and the scene concluded with the TARDIS lurching off-course from the official opening of Kew Gardens. For the second TARDIS scene, a computer graphic showing the time distortion was fed to the consoles monitors.

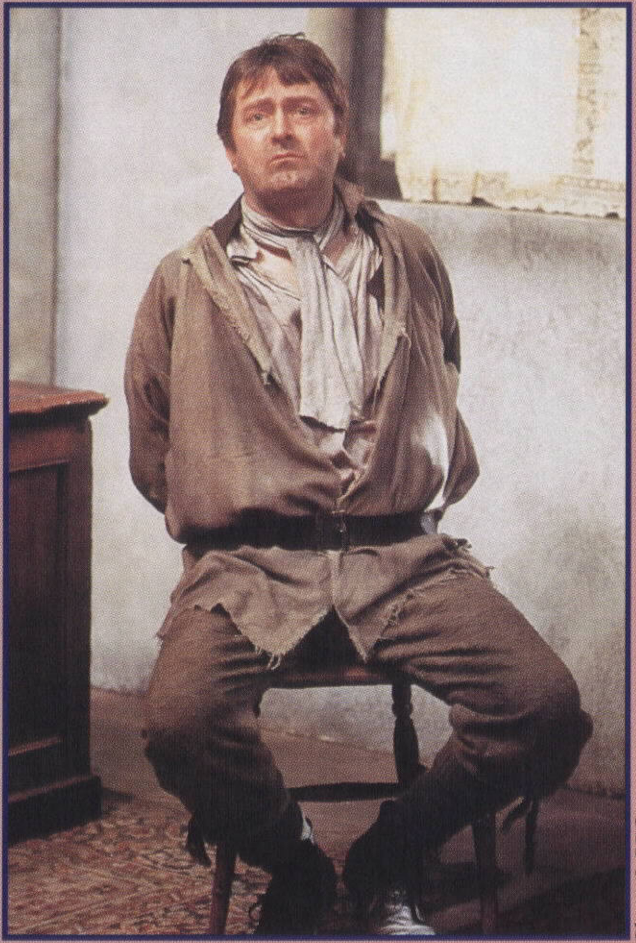


Photo © BBC.

Monday 19th started recording with all the scenes in the disused mine working entrance and other tunnels, with a recording break scheduled to allow the Rani's TARDIS to be set in place for Part Two. For the scene in Part One where the Master drew a picture of the TARDIS (between scenes) for Ward's men, a printed sheet with a graphic of the police box was prepared. The scuffle between the Master and the miners was difficult to record due to the confined space and also the fragile nature of the set. Inserts for the Rani's screen of the Master and the aggressors was also taped, and then used in playback for the scenes of the Rani watching events in the bath house. Recording continued in the bath house for all the scenes of the Doctor with his coal-covered face, and the evening rounded off with the early scenes set in the Rani's TARDIS for Part Two. The first meeting between the Doctor and the Rani was the cause of much mirth-making from Colin Baker, and also hindered by lighting and microphone problems which caused several re-takes. Further problems were encountered when Nicola Bryant found she was unable to push the heavy trolley so these sequences were re-arranged allowing an unseen stage hand to assist by pulling the trolley from just beyond the door. In the scene where the Master was to meet the Doctor for the first time in his new incarnation, some extra dialogue was added for Ainley concerning his rival's current lack of style. In contrast, some of the Master's dialogue regarding the genii in the following scene was dropped on recording.

TARDIS OF THE RANI

The Rani's TARDIS was one of the key sets for the serial, and was designed by Trerise in conjunction with Hellings and Nathan-Turner (the Bakers had simply indicated that the Rani's TARDIS was similar to the Doctor's apart from the shelves of research chemist equipment). It was based on the same studio floor area as the Doctor's TARDIS control room, and made from scratch – including a special new circular console made largely from polystyrene and foam plastic. The prop did initially cause problems regarding the loud mechanical sound of the central column rotating, and was placed atop a dais with a ramp concealing its power cables at the rear. The scanner screen was actually part of the console itself, unlike the Doctor's TARDIS. The set (which was based on circles in terms of console, steps, dais, etc.) was also dressed with plastic dinosaur props in glass cases of preservative fluid. The exterior of the Rani's TARDIS was that of an art deco wardrobe, with two lighting strips set into the side that flashed on de-materialisation. Even at this stage, an order was issued at the end of recording saying that this set should be kept for possible further use . . .

The Rani's mustard gas attack in Part Two caused further problems since the large quantities of smoke used meant it was impossible for Baker and Bryant to clearly see what they were doing to throw and catch the gas mask. The technician providing the smoke found it difficult to follow directions, and then the gas mask finally broke – meaning more studio time was taken up than planned. This was also the last taping of the evening, adding extra pressure to complete the sequence. The key dressing for these later laboratory scenes was a painted room-divider screen which, in accordance with the Baker's script, was the landscape *The Eruption of Souffrier* by Turner. For the triggering of the mustard gas trap, a filmed explosion, sparks and smoke were superimposed over the volcano on the landscape, and a yellow tint was added to the picture.

The final day of recording began with the taping of the blue glow for Luke's eye in Part Two, and then took in most of the scenes in Stephenson's workshop, seen only in Part Two. The smith set was dressed with equipment based closely on items that Trerise had seen at Ironbridge museum to keep the period feel right.

After the workshop material came several scenes in Part Two set in Ravensworth's office (with Bryant using the American pronunciation of 'herb' in keeping with her character), and then the remaining scenes in the Rani's TARDIS. During this, a recording pause allowed the larger tyrannosaurus prop to be placed on the set as the embryo grew. Several different props were made, some of which could be operated by cables to move and twitch, and the creature's roar was the sound effect used for the Ravenous Bugblatter Beast of Traal from the radio version of *The Hitch Hiker's Guide to the Galaxy*. The Master and Rani were forced back against the walls due to the centrifugal force from the spinning TARDIS indicated in the script, with Mirrorlon and video distortions used to show time spillage.

The CSO special effects shot for the serial were recorded next, including Rudge and the tracer falling down the mineshaft, the tyrannosaurus rex growing, the distorted image of the Master's face seen in the Rani's equipment in Part One, and the superimposing of smoke on some scenes. The departure of the TARDIS from the workshop was then taped, using a split-screen effect of the TARDIS vanishing on the right hand of shot, watched by Ravensworth and Stephenson to the left.

The mineshaft was the final set used for recording, with all the scenes that had been planned for location finally being executed. Parts of the pit set were rigged to collapse on cue for the closing scenes of Part Two (when the Master fired his TCE at the already weakened pit prop). The coal seam itself was constructed from fibreglass, with some real coal sprinkled on the studio floor, and the shaft above the Rani's TARDIS suspended from the studio gantries. Although some coal dust was dropped into the scene in studio, other swirls of dust were superimposed. The burden of fitting in the extra material cut from the filming meant that an extension was required in studio on the final day after the usual 10pm deadline.

Colin Baker and Nicola Bryant started rehearsals for the next story, *Timelash*, the following day, taking the weekend off to fly to Chicago with Nathan-Turner and Ainley where – alongside Patrick Troughton, Jon Pertwee, Peter Davison, Terrance Dicks, Janet Fielding, Frazer Hines and Elisabeth Sladen – they appeared at the twenty-first birthday convention for *Doctor Who* over the weekend of Friday 23rd to Sunday 25th November.

Special effects were completed in a gallery-only session, such as superim- ►

Photo © BBC.

THE MARK OF THE RANI
SERIAL 6X

CAST

Colin Baker (*The Doctor*) with Peter Childs (*Jack Ward*), William Ilkley (*Tim Bass*), Hus Levent (*Edwin Green*) [1], Kevin White (*Sam Rudge*) [1], Nicola Bryant (*Peri*), Martyn Whitby (*Drayman*) [1], Anthony Ainley (*The Master*), Richard Steele (*Guard*), Terrance Alexander (*Lord Ravensworth*), Kate O'Mara (*The Rani*), Sarah Janes (*Young Woman*) [1], Cordelia Ditton (*Older Woman*) [1], Gary Cady (*Luke Ward*), Gawn Grainger (*George Stephenson*) [2].

EXTRAS

Leon Laurence, Nick Joseph (*Miners*); Derek Holt, Ernie Goodyear, Raymond Martin, Ian Durrant, Don Parry, Toby Byrne (*Aggressors*); Alan Talbot (*Tom*); Nigel Johnson (*Josh*); Zophanie Vasquez Howard, John Poyner, Neville Clark, Ian MacFarlane, Terry Pearson, Barry Jones, Dave Lee-Jay, Dave Mitty, Tony Dell, Terrence Cotton, Gordon Young, George Coulson, Clive Cartwright and others (*Unknowns* – including coal sorters, teenage boys, guards, passersby, man with horse and cart, peddler, girl with donkey and aggressors).

CREDITS

Written by Pip and Jane Baker. Title Music composed by Ron Grainer. Incidental Music: Jonathan Gibbs. Special Sound: Dick Mills, BBC Radiophonic Workshop. Film Cameraman: Kevin Rowley. Film Sound: Barrie Tharby. Film Editor: Ray Wingrove. Production Manager: Tony Redston. Production Associate: Sue Anstruther. Production Assistant: Carolyn Mawdsley. Assistant Floor Manager: Penny Williams. Visual Effects designer: Dave Barton. Video Effects: Dave Chapman. Vision Mixer: Jayne Beckett. Technical Co-ordinator: Alan Arbuthnott. Camera Supervisor: Alec Wheal. Videotape Editor: Hugh Parson. Lighting Director: Don Babbage. Studio Sound: Keith Bowden. Costume Designer: Dinah Collin. Make-up Designer: Catherine Davies. Script Editor: Eric Saward. Title Sequence: Sid Sutton. Designer: Paul Trerise. Producer: John Nathan-Turner. Director: Sarah Hellings. BBC © 1984.

The BBC Wishes to acknowledge the co-operation of the Ironbridge Gorge Museum.

UK BROADCAST DETAILS

Part One	2nd February 1985	5.20pm - 6.05pm
Part Two	9th February 1985	5.20pm - 6.05pm

Viewing Figures:
Part One: 6.3M (11th), Part Two: 7.3M (84th).

Audience Appreciation:
Part One: 64%, Part Two: 64%

posing a red glow over the guard, Harry, as the Master used his TCE, and also yellow and red glows as the Master's pencil laser opened the lock on the compound gate for Ward and the aggressors, a red glow as the Master's electronic magnet opened the lock on the bath house and a red glitter effect for when the Rani tricked and overcame Peri towards the end of Part Two.

Various cuts were made to the serial during editing. Part One over-ran its forty-five minute limit even after losing the entry of Tom and Josh in their gas masks to take away Ward and his friends, the start and end of the second TARDIS scene (in which the Doctor chided Peri about her use of the term 'well' and expressed exasperation at yet another alien force being present on Earth), a shot of the scarecrow watching the Doctor attending to Ward, the Rani leaving her bath house before meeting a boy in the street, and some brief intercutting scenes with the Rani directing her aggressors as the Master entered the mine.

Photo © BBC.

The reprise of Part Two differed from the end of Part One, inserting extra shots of George Stephenson appearing from the woodlands and running to move the cover into place over the pit. Part Two also lost scenes featuring the Master knocking unconscious a guard who was just recovering after the attack on the pit at the start of the episode allowing him to enter the compound, and a short scene of the Rani asking the Master for the return of her brain fluid as they left the bath house together.

Unusually for that time, it was decided that the task of producing incidental music score should go to a freelance musician as opposed to a composer at the BBC Radiophonic Workshop. John Lewis was the composer given the contract, but shortly after starting work on *The Mark of the Rani* he was taken ill. Although he had composed thirty-two minutes of music, this was not used. In the first week of February 1985, he died of an AIDS-related illness. Late in 1984, the task of creating the score was been given to Jonathan Gibbs of the Radiophonic Workshop. Gibbs recorded around twenty-four minutes of music for the serial, including references to Ron Grainer's theme tune at times in his score.

To date, *The Mark of the Rani* has been the only *Doctor Who* serial directed by Sarah Hellings. Soon afterwards, Hellings moved onto work on *Howards' Way* since when she has worked on *Boon, Zero Option, Capital City* and *Forever Green.* Colin Baker felt it was one of the best written serials, impressed with the way that the Bakers had not only re-written material quickly, but had also captured his character better than other writers.

The Mark of the Rani was transmitted on BBC1 at 5.20pm over two consecutive Saturdays, 2nd and 9th February 1985. To promote Part One of the serial in *Radio Times*, most of *John Craven's Back Pages* were devoted to an article about Blists Hill open-air museum, plus two colour photographs of the Doctor disguised as a miner and the Master and the Rani in the Rani's TARDIS. The following week, the programme listing for Part Two was accompanied by a small black-and-white picture of the Rani and Peri standing behind the Doctor, tied to the trolley.

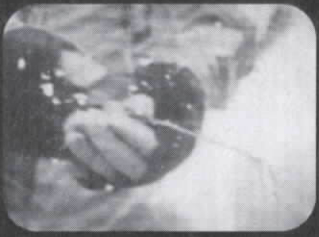
Competition for *The Mark of the Rani* was the popular American action series *The A-Team* on most ITV regions, with a slight overlap onto a number of regional shows (e.g. *Blockbusters, Diff'rent Strokes* and *The Smurfs*).

The Bakers novelised their serial as *Doctor Who – The Mark of the Rani* which was issued in hardback by WH Allen in January 1986. The paperback, number 107, was published by Target the following June. The cover by Andrew Skilleter showed the Rani in her old crone outfit, her TARDIS and a general mining backdrop of Killingworth. The novel re-inserted some of the missing material such as the opening TARDIS scene, the attempt to empty a coal truck upon the Doctor and also added a rather nasty epilogue for Peri when she finally reached Kew Gardens.

The Mark of the Rani is syndicated overseas as a four episode version of twenty-five minute instalments, which is also broadcast in North America as a TV Movie of one hour twenty-seven minutes in duration. BBC Enterprises also retain a four-part version, in addition to the original one-inch videotapes held by the BBC Film and Videotape Library so the story remains a potential release for BBC Video.

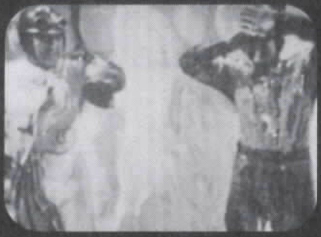
Andrew Pixley

"I can't get a reading," Arden complains, probing the glacier face.



"There's something inside there but all it's doing is creating havoc on this radiation sensor."

Clent makes contact on Arden's wrist communicator, demanding a progress report and barking out orders. "There's no reading obtainable," Arden reports. "The sensor is being jammed by some kind of screening device," he continues. "I can't make head nor tail of it."

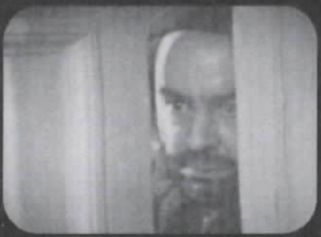


"Nice boss you've got there," jokes Jamie after Clent signs off. "The trouble with Clent is that he's not a proper scientist," Arden complains, "he's an organiser."

Penley advances through the base in his search for drugs, ever-mindful of being caught. Spotting an open door, he cautiously peers through . . .

. . . to witness Victoria being menaced by Varga. "The black box!" The Martian orders. "Find it quickly!"

Penley watches, horrified, as Victoria duly obeys.



The Doctor asks Clent why he can't get an expert to help with the glacier control. "I choose not to," Clent snaps. "You're not here to question me."
"No," the Doctor replies softly, "I'm here to help you – if I choose."

"This is the most important job I've ever had," Clent tells him. "I'm chosen because I never fail." He does, however, admit that hiring Penley was a grave error – the man was hopelessly temperamental. "Temperamental or individual?" asks the Doctor.

"If we fail, others cannot succeed," Clent insists. "And your name will suffer," says the Doctor. He agrees to help, suggesting that the Leader tries trusting humans instead of computers. "I trust no-one Doctor – not any more. Human emotions are unreliable."

"The power pack!" reiterates Varga. "I'm looking," protests Victoria, who scrambles around the room searching for the resuscitating device.

She eventually locates the box, which the creature eagerly grabs. "You are coming with me to the ice mountain," he breathes.

At that moment, Clent strides into the room. Momentarily shocked by the scene that confronts him, he has no time to defend himself or raise an alarm before Varga activates the power pack. The device has a devastating effect and Clent collapses.

Gripping the power pack, Varga drags the hysterical girl away, abandoning the unconscious Clent.

With the way now clear, Penley cautiously advances into the room, examining the prostrate Leader. He is joined by Jamie and the Doctor, who asks "Did you do this?"
"I've come very close to it at times," smiles Penley. "I've never seen him look so peaceful!"

The former Scientist tells the Doctor that Clent was attacked by a "monstrous looking creature". Jamie is angered to learn that the alien giant had a female hostage. "Why didn't you try to stop them?" asks the Scotsman.

"I came here to get some drugs for a man who's sick," says Penley. "She's alive – my friend will die if I don't get back." The Doctor correctly guesses the renegade's identity, telling him he is desperately needed. "Needing isn't getting," Penley tells him. "I'm free of their problems for good."

Penley has left with the drugs by the time Miss Garrett arrives to administer to Clent.

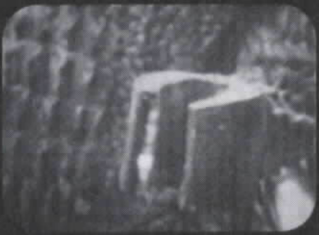
The dazed Leader slowly recovers and tells the Doctor that the creature knocked him out using the power pack.

The Doctor surmises that the alien will use the power pack to revive its fellow crewmembers, and has taken Victoria as a hostage. Clent reacts with hostility when the Doctor recommends waiting until morning for the creature to show its hand. He turns to Scientist Arden.

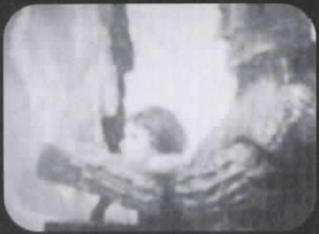
"Must I remind you of the mission you have yet to accomplish?" he asks him. Realising Clent's meaning, Arden strenuously refuses to leave the base until dawn.

"No Clent, not at night – not for you or anybody. You haven't been out there at night."

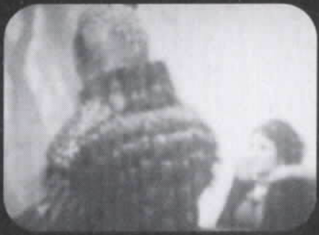
At the glacier face, Varga successfully locates his frozen warriors.



"When your friends come after us they will find a surprise."



Victoria backs away, terrified, as the process begins. Varga warns her not to try to escape, adding "You are going to help me."



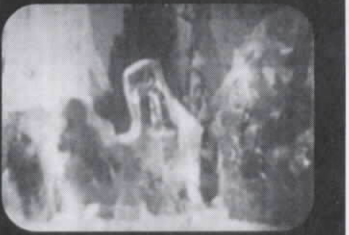
The alien directs the sonic gun towards the wall of ice. A repetitive electronic hum fills the air.

In the conservatory, Penley gives Storr the drugs he recovered from the base.

"While you're undergoing repairs, Storr old chap, I'm going to do a bit of hunting myself – up on the glacier. Something strange is happening, Elric Penley – that warrior, that girl, that funny scruffy-looking chap."

"Something strange indeed, something disturbing, something to do with the ice. And if what that particular chap said is true, that they really need me, it may mean the parting of the ways for us . . . "

At the glacier, the process to isolate the remaining Martians is completed. "It is done," Varga hisses. "They are free. And now, to bring them back to life . . . "



Doctor Who Classic Comics Issue 25 features a complete set of telesnaps from the missing third episode of *The Ice Warriors.* Don't miss the opportunity to own this previously unpublished set of pictures – on sale 15th September.

PRODUCER
INNES LLOYD

DIRECTED BY
DEREK MARTINUS
BBC tv

Compiled by Marcus Hearn

SHELF LIFE

"I see you've redecorated. I don't like it!" So quoth the Second Doctor, but all Craig Hinton can say is "Welcome to the new look *Shelf Life.* September is a packed month of pukkah releases, so without further ado . . ."

FIRST FRONTIER

THE NEW
Doctor Who
ADVENTURES
FIRST FRONTIER
DAVID A. MCINTEE

America, 1957, and Robert Agar is quite literally going where no man has gone before . . . aboard a flying saucer. But what is the relationship between his friendly Venusians and the occupants of the UFOs which are buzzing fighters from a nearby military base? And who is Major Kreer, an Air Force officer with a mysterious hidden agenda? Into this era of paranoia, where McCarthyism fuels racial and political hatred, comes a unique trio of sightseers: the Doctor, Ace and Benny. Before long, their holiday snaps include spaceships and a family who claim to have been abducted by aliens. When the base gets hold of a crashed UFO, the Doctor doesn't really have much choice: it's time to get involved. If he had known that an old enemy was waiting in the wings, and that a massive alien vessel was in orbit waiting to invade . . . well, would it really have made much difference?

First Frontier (ISBN 0-426-20421-2) is the second *New Adventure* from the pen of David McIntee. His previous one, *White Darkness,* was the first book I reviewed for **DWM**, way back in Issue 201, and I thoroughly enjoyed that one. So, does *First Frontier* live up to my expectations? One of the things that shone in *White Darkness* was his attention to historical accuracy, and *First Frontier* is no different. David has researched American culture and UFO-lore in intricate detail and it shows. From the wonderful descriptions of Fifties military hardware to an authentic American small town, this sort of background always gives a novel that extra dimension. As for characterisation, the behaviour and interactions of the regulars are perfect. Benny's archaeological skills get a mention for the first time in ages, and you actually believe that she is from the future. Ace undergoes a welcome burst of character development, as she begins to wonder how long she can carry on fighting . . . perhaps she is almost ready to settle down? And the Doctor displays the correct mix of mystery and blind panic that sums up his Seventh persona. The supporting cast are just as entertaining, from the sadly misled Agar to Marion Davison, a woman in a prejudiced man's world – yet there is an unreal, almost B-movie feel to all of them.

But this isn't a complaint: *First Frontier* is a full-blooded homage to those wonderfully kitsch films of the Fifties, such as *Invaders from Mars* and *This Island Earth.* The invaders themselves, the Tzun, are a creepy blend of classic monster and Nineties hard science, whose machinations are a magnificent up-dating of the old bodysnatchers routine.

First Frontier definitely lives up to my expectations – another winner from Mr McIntee.

Pros:
Convincing aliens
The *Rocky Horror Show* joke
The twist!

Cons:
Not being able to reveal the twist here!

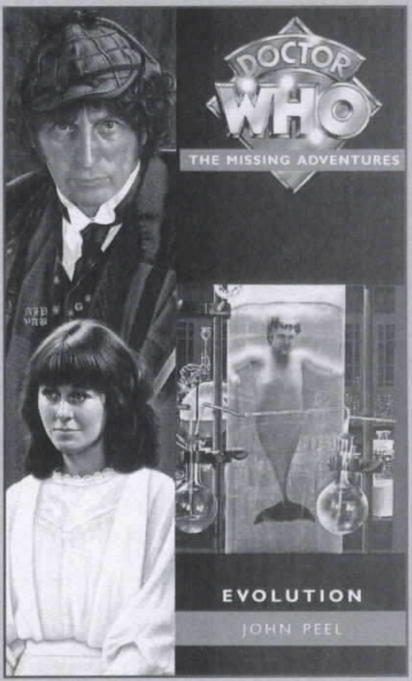
Verdict: ★ ★ ★ ★

EVOLUTION

When Sarah Jane Smith decides to pay Rudyard Kipling a visit, she doesn't expect to be terrorised by a horse-sized dog on Dartmoor. And Ben Tolliver probably didn't expect to have his face ripped off while doing a spot of fishing.

Nineteenth century Devon is hosting some bizarre genetic mutations, and the Fourth Doctor must uncover an abhorrent plan to alter the course of this planet's evolution . . .

Stalwart writer John Peel's latest book, *Evolution* (ISBN 0-426-20422-0) is the second *Missing Adventure* novel, following on from Paul Cornell's marvellous *Goth Opera.* Set just after *The Brain of Morbius,* it features the dark and brooding Fourth Doctor of the period . . . or it should do. Unfortunately, I couldn't really find the Doctor in this book. Or Sarah, come to that. All the Doctor seems to do is make witticisms and cracks – which are more in the vein of the latter years of the Fourth Doctor – and Sarah is only rarely the resourceful journalist that we have come to love. John's own characters make only the briefest forays into believability, spending the majority of the book as cardboard clichés – the mad scientist, the country gent, the proto-feminist maid – and it becomes very difficult to actually care about anyone or anything. *Evolution* also features Arthur Conan-Doyle and a youthful Rudyard Kipling: the latter only seems to have been included to justify writing *The Jungle Book,* and we are obviously expected to believe that Doyle based Sherlock Holmes and Professor Challenger on aspects of the Doctor's personality. This wouldn't be so bad, but having just had the genuine article in *All-Consuming Fire,* it seems a trifle contradictory.



As for the plot . . . well, if you look closely enough, there is one, but it hardly stretches to fill the book. This everyday story of a deranged scientist's genetic manipulations isn't really compelling enough to sustain interest, and I found my attention flagging well before the end. I also found it very difficult to accept the notion that the means to manipulate living tissue would just happen to fall from the skies into the hands of the one man on Earth who wanted to make use of it. This, combined with some extremely dodgy "science" (I use the word in its loosest sense) made it very difficult for me to extend my gullibility threshold.

John Peel can certainly deliver the goods – his recent *Star Trek* book, *Here there be Dragons* is proof of that – but I found *Evolution* disappointing. This is especially sad considering that it is sandwiched between *Goth Opera* and the stunning *Venusian Lullaby.* Let's hope that John soon produces a book more worthy of his obvious abilities.

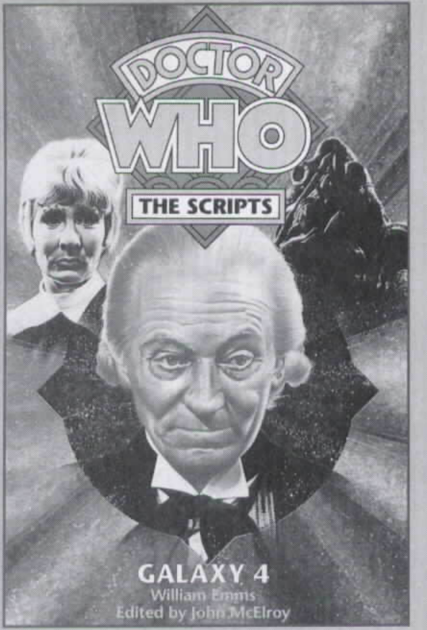
Pros:
A few exciting set-pieces

Cons:
Dull
Overall poor characterisation

Verdict: ★ ★

GALAXY 4

Although the archives are still peppered with unforgivable gaps among the Hartnell and Troughton shelves, most missing stories exist in photographic form or as audio recordings. The one story for which virtually nothing exists is the 1965 Hartnell tale, *Galaxy 4,* and this has prompted Titan Books to release it as the latest entry in their intermittent series of script books - ►



◄ ISBN 1-85286-566-0, to be precise.

Materializing on a planet in the eponymous *Galaxy 4*, the Doctor, Vicki and Steven soon discover that they are not the only visitors. While watching the odd antics of the peculiar robots that Vicki insists on calling Chumblies, the travellers are apprehended by a group of identical women. They are the Drahvins, who have crashed on the planet after a space battle with the ugly Rills – the Chumblies' masters. Before long, the Doctor and co discover that beauty is only skin deep, as they discover the true plans of the evil Maaga, leader of the cloned Drahvin warriors. Plans which have to take account of the fact that the planet is about to explode . . .

William Emms' *Galaxy 4* is a jolly little romp of a morality tale – good versus evil, beauty versus ugliness – that offers ample opportunity for the regulars to play to their strengths. With only a few photographs in existence, and the only complete soundtrack allegedly sequestered in the vaults of a private collector, its release as a script book is a godsend. But what of the novelisation, I hear you cry. Well, read this book and compare the two: someone did some serious tampering when that was written.

Of course, there isn't really any way of knowing how close to the script the televised story actually was: with William Hartnell's unerring ability to wander some distance from the written word, as well as the natural development of any script, the most that a script book can be is ninety-nine percent accurate, and that's good enough for me. What isn't good enough are the increasingly inaccurate notes provided by John McElroy. Who on Earth appointed this man guardian of the *Doctor Who* scripts? After *The Tomb of the Cybermen* – which did us the disservice of being found, thus demonstrating the liberties that Mr McElroy had taken with its transcription – I would have thought that someone at TitanBooks would have cottoned on, but no. After listening to a bad audio recording of part two, he explains that the Chumblies are silent, rather than "chumbley" as the script decrees. Oh, really? So why is the BBC Radiophonic Workshop's anniversary CD packed with Chumbley-speak? Given the demonstrated knowledge of the accepted *Doctor Who* historians – the *Sixties* people, Andrew Pixley, Marcus Hearn, the *In•Vision* team – I would advise Titan Books to consign John McElroy to the same retirement home that I suggested Virgin shove Jean-Marc Lofficier to last issue, and get someone in who knows what they're talking about.

Galaxy 4 is a welcome addition to Titan's ranks, but I wish they'd either cut the introductions . . . or make sure that they're correct.

Pros:
The genuine script – at last
A simple but strong storyline

Cons:
John McElroy's pointless and misleading introduction

Verdict: ★ ★ ★ ★ (the script)
★ (the notes)

BREACH OF THE PEACE

Following hot on the heels of *The Terror Game*, *Breach of the Peace* is the latest in the Stranger series. In a most remarkable career change, the decidedly unpleasant Saul and Egan – the extra-terrestrial terrorists who revealed the truth about the Stranger last time – have become plain-clothes policemen assigned to a station in Nottingham. Meanwhile, not far away, local magazine editor Rose has taken in a rather odd lodger with a secret past.

When DCI Sellers investigates the disappearance of a caretaker, Norman, from a nightclub that was under observation, she uncovers a snatch of video that suggests that he was murdered by the Stranger . . . and Saul and Egan are only too willing to reinforce her suspicions. Why should they make the effort to locate their errant cell-leader, Soloman, when they can get the redoubtable boys and girls in blue to do their dirty work for them?

As you may recall, I was quite disappointed by *The Terror Game*, due solely to the complexity of the plot. I have no such qualms with *Breach of the Peace*. Nick Briggs' story is straightforward and dynamic – the hunt for the Stranger – and the only disappointment is that it finishes so soon. Apart from a strong plot, the story also boasts acting of the calibre that we've come to expect from the Baggs stable.

After Louise Jameson's appearance in *The Terror Game*, this release's "old companion as guest star" is Caroline John – of Liz Shaw fame – playing Sellers. Although she carries her role with panache, there is one nagging aspect of her character that she shares with Nick Briggs' Evans, and that is the annoying false Northern accent that they both affect – atrocious! David Troughton and John Wadmore reprise their parts as Egan and Saul, and are even better than they were last time, while Holly King as Rose is utterly convincing as a desperate and lonely ex-con who thinks she has found a soul-mate in Soloman – the Stranger. Ah yes – what of the dependable Colin Baker? Having now caught up with the series' back catalogue, I am having difficulty reconciling his tortured Solomon with his bombastic *Doctor Who*-ligan. I'm now convinced that the Stranger is the part that Colin Baker was born to play!

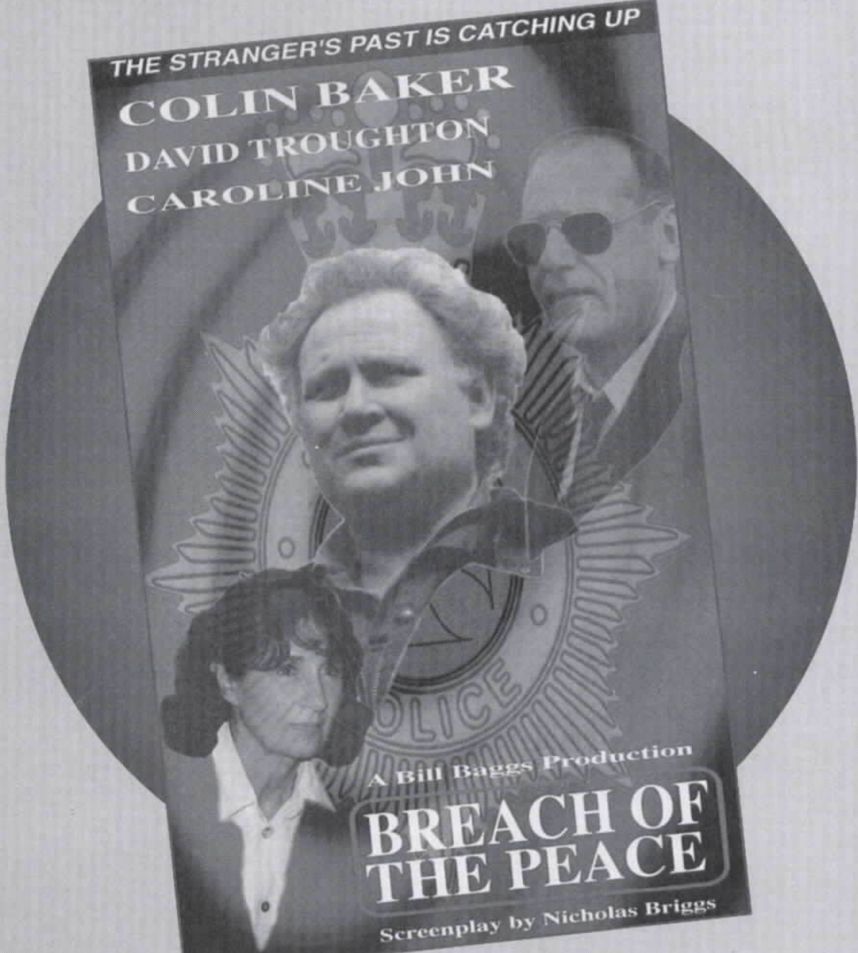
Bill's direction is up to its usual standard, without a single wasted shot or spoilt opportunity. This one has some really nail-biting moments, keeping the tension strung like a violin string from beginning to end – or is it the end? As the way is left open for the next segment of the series, I realized that I've been truly converted. The Stranger saga definitely isn't just based on *Doctor Who* anymore – it has come of age.

I just wish that someone "up there" would recognise the potential and bring it to television. It deserves it.

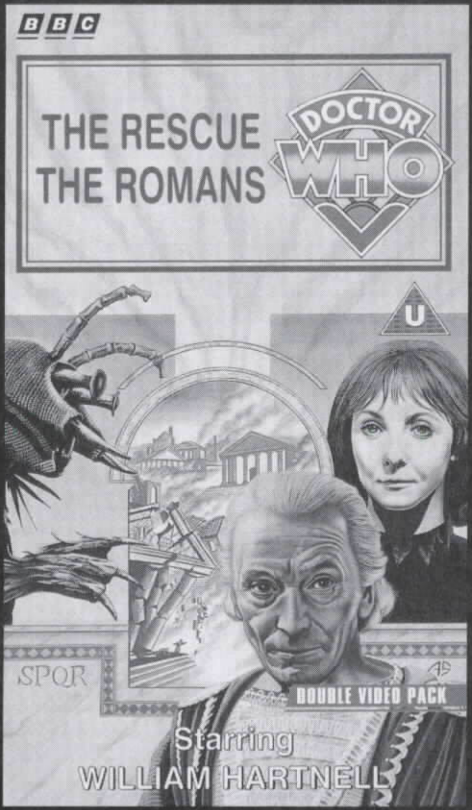
Pros:
Taut direction
Splendid acting

Cons:
Excessive bad language
It was over too soon!

Verdict: ★ ★ ★ ★



THE RESCUE/THE ROMANS



Understandably depressed by the loss of Susan, the Doctor remains in the TARDIS when his Ship lands on the planet Dido – but it isn't exactly the peaceful planet that he remembers.

After a hostile meeting with an alien called Koquillion, Barbara falls from a cliff and is found by Vicki, a young girl whose spaceship has crashed on Dido.

Who is Koquillion, and is he really protecting Vicki from the hostile natives of Dido? Who killed the other members of the ship's crew? There is something very fishy going on, and the crippled Bennett may have the answer . . .

The Rescue (BBCV 5378) is the first story after the breakup of the original TARDIS "family", and for those who are interested, it also happens to be the story that follows October's *Missing Adventure, Venusian Lullaby* – but more about that next time. Losing Susan obviously hits the Doctor hard, and losing Carole Ann Ford possibly also affected William Hartnell who turns in a performance that is even more irascible than normal. Barbara and Ian are clearly fortified by their experiences on a Dalek-invaded Earth, and they make the most of a script that is simply an excuse to introduce a new companion. So, what of Vicki? Originally called Tanni, and then Lukki, Vicki is nothing more than a watered down Susan, which really is a shame. Maureen O'Brien would later show her true talents – as Morgan Le Fay and then as a regular in *Casualty* she was outstanding – but as Vicki she was always insipid and unconvincing.

The Rescue features some excellent special effects for its time: the glass shot of Ian and Barabara seeing the crashed UK201 is extremely realistic, as is the shot of the Doctor and Ian looking into the ravine. It also gives us some quite risible effects – just watch Barbara shooting Sandy with a firework gun. But, on the whole, *The Rescue* definitely stands up for its age, and complementsits successor, *The Romans*, perfectly.

Pros:
Some good effects
Moderately good performances from the regulars

Cons:
Vicki
Barbara shooting Sandy

Verdict: ★ ★ ★

After their rocky landing at the end of *The Rescue*, the Doctor, Ian and Barbara are taking a well-deserved break from fighting Daleks and other assorted monsters. Now joined by new companion Vicki, they are doing a spot of villa-sitting in the suburbs of Ancient Rome. But their holiday soon goes disastrously wrong: the Doctor is wrongly assumed to be a famous lyre player and brought before the Emperor Nero, while Barbara and Ian discover new careers as handmaiden and galley-slave respectively. A funny thing is definitely happening on the way to this particular forum . .

The Romans, which accompanies *The Rescue* on this month's double-pack video release, is nothing short of pure farce. Dennis Spooner – the series' story editor at that time – had decided that it was high time to write a comedy *Doctor Who*. When his neighbour, Jim Dale (later to be considered for the role of the Doctor, of course) invited him to the set of the latest *Carry On* . . . film, *Carry On Cleo*, Spooner knew what he had to do, and *The Romans* is the result. I must admit that this story was one that I have avoided discovering more about for years and I never read the novelisation. It just didn't appeal to me – a comedy *Doctor Who*? Having watched it, all I can say is – what a wasted opportunity!

Directed by that master of his craft, Christopher Barry, *The Romans* boasts excellent sets – sets that rival the much later *I, Claudius* in their authenticity – and a verve that dragged me into the story without mercy. Hartnell displays a talent for humour that had me in stitches, while William Russell and Jacqueline Hill act their togas off. Only Maureen O'Brien is below par, but as I said earlier, Vicki never really gave her a chance to demonstrate her real talent anyway. Guest stars abound: Michael Peake's Tavius oozes conspiracy, and Barry Jackson is great fun as Ascaris: no London accents there! Making a guest appearance from the *Carry On* . . . series is Gertan Klauber as the Galley Master, hamming it up to perfection, while the overacting honours are won fair and square by Derek Francis' Nero. The scenes where he attempts to seduce Barbara had me rolling around on the floor!

The plot is direct, but complex enough to sustain the attention. Dennis Spooner gives equal weight to all the regulars, splitting them up and cutting between the storylines, but surprises us all by not tying it all together at the end. The TARDIS crew don't reconcile their particular plots at the climax – they meet up and go back to the TARDIS in blissful ignorance of what the others have been up to.

As an experiment *The Romans* worked – this time. Later attempts to introduce this amount of humour into the series, such as *The Gunfighters*, failed miserably, but not because of the acting or directing – they lacked that certain something. Dennis Spooner knew exactly what he was doing when he wrote this story, and everything gels together: acting, directing, script and scenery. It's an absolute treat to watch, and although *The Rescue* isn't the best *Doctor Who* story ever made, *The Romans* makes buying this tape well worth the money. Definitely a classic Hartnell.

Pros:
Hysterically funny
Authentic sets
Derek Francis' Nero

Cons:
Vicki again . . .

Verdict: ★ ★ ★ ★

Timelines

Compiled by Marcus Hearn

DESTINY DISTRESS

Timelines has been getting more and more boring recently. The same points are being brought up in conversation, with it getting to the point that I find myself predicting the following month's letters. For example, how many letters have you received this month on the subject of Craig Hinton's *Destiny of the Daleks* review?

Matthew Gaynor,
Slough,
Berks

Quite a few, Matthew actually . . .

I was very disappointed to read Craig Hinton's dismissive comments regarding the video release of *Destiny of the Daleks* in **DWM** 215.

I don't believe that "*Destiny of the Daleks* is one of the worst stories ever made, with nothing to recommend it in the slightest" since although there are faults (most notably the voice of David Gooderson), there is plenty to grab and retain the viewer's interest. His observation that the "the Daleks are not robots" misses the point. Romana's comment that "they used to be humanoids themselves" makes it clear that at *this* point in their destiny, they have evolved from their original, organic form – this observation is later confirmed by the Doctor when he finds the Kaled mutant.

Doctor Who fans seem to take delight in passing unfavourable comments on what is supposed to be their favourite programme and take a dim view of those who find something interesting and enjoyable in all the stories.

Timothy Ball,
London

So what's Craig's problem with *Destiny of the Daleks?* The acting is bad? Well firstly, most of the characters are either severely exhausted or malnourished slaves or robots, so you can't expect much of a performance from them, and secondly, at least this Davros can get angry without going through the roof and starting to gargle! (eg *Resurrection of the Daleks*)

Who created the Movellans? Who cares? It took us twelve years to find out who created the Daleks. How can you set fire to an atmosphere? How do you fit a large box inside a smaller one? How do you remove the magnetic core of a planet? etc, etc. If the Movellans say they can do it, I'm not going to argue with them. And so what if the Daleks are shabby – they are fighting a war!

Admittedly the script does Romana's character no favours, and the story would have been scarier in darkness. *Destiny* has so many good points though – the regeneration is good fun (and if it gives fans continuity palpitations good job too – it was written for a general audience) the sets are good (with ceilings!) and the Daleks loom over the camera.

As a final defence, I'd like to say 13.2 million viewers. Ha!

Andrew Webster,
Leicester,
Lancashire

What about the sparkling interaction between Tom Baker and Lalla Ward? Not only was it fresh, amusing and invigorating, it was very well delivered. Surely, even if Craig did not like the approach, he must accept that for such a style it was well done. What about the production standards? The exterior camera work was surely of merit. In comparison to the standards of the day this was spectacular – so much so that it stands up well today. Surely, at least in an historical context, *Destiny* is something special? The development of the Daleks is taken one step further: through evolution, the Daleks have lost their last vestage of organic life and become nothing more than logical robotic machines, to their folly. At the very start of the serial, the Daleks have more or less defeated themselves through the stalemate of their 'logical' war with the Movellans. *Destiny of the Daleks* is perhaps one of the most interesting ideas Nation has developed. As for the humour, I do not personally think it detracted anything from the serial, but enriched it: personally, I quite like Adams' style of comedy.

There is far more good in *Destiny of the Daleks* than Craig likes to make out. Even if he decides in his review that he cannot commend it, I do feel it is sad and unfortunate that he cannot say, from the angle the production team approached it, that there are elements which succeeded within that framework. Whether that framework succeeded for him or not is irrelevant.

I cannot recommend *Destiny of the Daleks* highly enough. I just cannot wait for *The Creature from the Pit*, *Nightmare of Eden* and *The Horns of Nimon* to follow. Season Seventeen is unjustifiably spurned.

Andrew Setchfield,
Chingford,
London

Destiny of the Daleks definitely has a lot going against it, especially its very low budget, but it is a classic example of synergy at work. The sum of the programme's various aspects is worth more than its whole.

The script isn't a write-off. Considering Terry Nation usually writes the same sort of Dalek story with a Thal faction in the background, this was like a breath of fresh air. The Movellans (who cares about their genesis here?) are a significant contribution to the *Doctor Who* mythos and the Daleks have a clear objective.

I wouldn't say the "undergraduate humour" is either excesive or intrusive. In fact, apart from the infamous line about the Daleks climbing up the stairs after them, I can't really think of any other instances of blunt, conscious humour.

According to Craig, David Gooderson fails as Davros. Why? Get the story into context! Davros had only been in one story before this and was characterised as being both domineering and reflective; both loud and quiet. In *Destiny*, the poor bloke had been resting for an eternity on his secondary life-support system – surely the equivalent of being woken up from a trauma after a few years of being in limbo. He 's bound to be a little groggy and subdued! I feel that Craig is is just more familiar with the Davros of *Resurrection*, *Revelation* and *Remembrance* which featured a Davros clearly off his cake.

The regeneration of Romana is, of course, very poor. The intention of the production team at this point of the show's history was to entertain its audience for twenty-five minutes and to make them tune in again at the same time next week. The degree of continuity was far more relaxed and casual than what came before and after producer Graham Williams' period. Things were introduced and given brief lives because they probably seemed like a good idea at the time. Hence the odd interiors of the TARDIS in *The Invasion of Time*, the introduction of the randomiser and, yes, Romana's regeneration.

Tom Baker is at his most domineering and manic but can you really say that he's playing it for laughs? Witness the Doctor intending to blow Davros up with a bomb.

Technically, *The Visitation/Black Orchid* may be superior, but *Destiny of the Daleks* stands up to more repeated viewings – at least in *this* household.

John Pettigrew,
Windgates,
Fife

After your wonderfully sarcastic editorial the other month (**DWM** 211) regarding BBC Video's sloppy sleeve notes, I bought the latest two releases. Opening *Destiny of the Daleks* I found a bang up-to-date selection of titles being promoted on the inside. However, inside *The Visitation/Black Orchid* it's the same old 'checklist' circa 1990ish with the amazing statement that the enemies in *The War Games* are none other than the Time Lords! Wake up you people at BBC Video!

Stephen Trump,
Upminster,
Essex

A GLIMPSE OF HARTNELL

The 1994 **Doctor Who Magazine Summer Special** is the best £2.99 that I have spent for a while. The flip-over idea was inspiring – two magazines back-to-back. My main reason for writing, however, is because of the William Hartnell interview. I would like to thank **Doctor Who Magazine** for providing us with this glimpse into the life of a much-loved actor. I myself have been blind to much of William Hartnell's achievements in the role of the Doctor partly because of the fact that I was never around then. Much of what I know of the William Hartnell era has been read from the pages of this very magazine, proving this publication to be an important part of any *Doctor Who* collection. I myself have not missed one issue.

The interviews are becoming, in my opinion, better and better. They tend to be the first article that I turn to. I find that the recollections of certain episodes by the actors and production crew members extremely entertaining. I feel that if it asn't for your perseverence in maintaining the memory of *Doctor Who*, the show would sadly have been forgotten.

Ian Branch,
Yardley,
Birmingham

Reading the excellent **DWM Summer Special**, it has become obvious to me why the BBC has not returned *Doctor Who* to our screens. The article on the show's early days (*The Urge to Live*) pointed out that BBC management was unsympathetic to the production team and did not want to support the show. Perhaps this was due to it being essentially a series for children – though I'm on dodgy ground there with it being made by the drama department. Clearly this sentiment remained: witness the miniscule budget it was given. If the BBC, say by the Seventies, knew they were on to a winner, why did the budget stay so small? Witness the wish of the BBC to remove it after Season Six. Witness Jon Pertwee's alleged effective 'sacking' when he tried to have his salary raised for Season Twelve. Witness the 1985 'cancellation'. Witness Colin Baker's 'sacking'. Witness the relative lack of publicity given to Sylvester McCoy's shows. Witness the 1989 cancellation. Witness, of course, *The Dark Dimension.* But as Alistair Fergus would say, I could go on all day. The BBC have always been hostile to *Doctor Who,* no matter who is BBC1 Controller. I don't see that changing while this equation remains:

Cost of *Doctor Who* since 1989: £0
Revenue from series per annum: £2m+
QED.

To more pleasant matters: having not read a *New Adventure* for a while I have recently returned to them with the some of the latest novels. I must say I disagree with Gareth Room (**DWM** 215). As someone who, at seventeen, is almost of the age Virgin is pitching these books at, I think they are doing a great job. *Conundrum* was an absolute masterpiece, and a great laugh. *The Dimension Riders* was taut, suspenseful and exciting and *Legacy* – I'm not crawling but I thought it was brilliant. Especially spotting lines from the series like: "A new body. At last." Great stuff. Now, with the swearing a bit more restrained and the sex implicit in the case of *Legacy* or non-existent in the previous two, the books seem to be becoming more 'adult'. They are everything I wanted from the McCoy series but never seemed to get: TARDIS scenes, two companions and old monsters every so often. As long as Virgin keep it up . . .

Kevin Donnelly
Chelt,
Glos

WHATEVER HAPPENED TO SUSAN?

Re: Radio 4 programme, 9th July 10.00am.
Crap!

Russell Buer,
Exmouth,
South Devon

Oh go on Russell, say what you really think!

Data Coils

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EVENTS

CULT TV WEEKEND – the essential appreciation weekend for television fans! 11 – 14 November 1994, Hemsby, Norfolk. Provisional guests include Harlan Ellison, Jon Pertwee, Sylvia Anderson, Barry Morse, Annette Andre, Richard Arnold, Sophie Aldred. Registration £30 until 31.8.94. BOOK NOW TO AVOID DISAPPOINTMENT! SAE to PO Box 1701, Peterborough PE1 1EX.

AYL-CON – 18th/19th February 1995. Forte Crest Hotel, Birmingham. SAE for details: PO Box 85, Amersham, Bucks HP7 9QZ.

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Doctor Who Magazine

starring
The First Doctor
with **Ben** and **Polly**

Food for Thought
by Nick Briggs
Part 1

A strange city, inhabited by transluscent giant slugs and orbited by some keen observers. Can Ben avoid ending up as someone's dinner?

Interview......................SARAH SUTTON
Interview 2..................SYLVESTER McCOY
Feature.............WHAT THE CENSOR SAW
Telesnap Archive........THE ICE WARRIORS
Missing Stories.THE DOOMSDAY CONTRACT
Archive...............THE ARK IN SPACE
Prelude....................FALLS THE SHADOW

Designer PERI GODBOLD
Assistant Editor MARCUS HEARN
Editor GARY RUSSELL

PRELUDE

St. Anthony's Fire

Somewhere, mammals were howling. Their throaty cries carried up the dust-dry summer streets of Jurrula like banshee wails, echoing off the walls of the great Temple and the surrounding streets. Light glittered off every surface, rippling the air into hot waves.

Portrone Grek lay on his bed, scratching his snout, stubbornly refusing to have anything to do with the rest of the day.

Bored and restless, he had spent the morning polishing the scales of his crest and removing specks of dust from his uniform. Around noon with, yet again, no orders to advance, he had stripped off and lain on his bed in the barracks, his warty green-grey hide bathed in sweat. If only *something* would happen.

There had been times like this before, of course; times of endless, nervous waiting. In the trenches of the West he had spent his first hours as an Ismetch officer continually vomiting, so profound was his fear of action. Grek smiled now as sunlight poured dustily through the blinds of the barrack room window. He could never have imagined he'd eventually become so blasé about it all.

As Grek turned on his side, the door opened and Maconsa shuffled inside. Older than Grek, there was a suggestion of weariness in his gait and the curve of his shoulders. Few had served so long and so well.

"Anything?" muttered Grek without opening his bulbous blue eyes.

Maconsa pulled off his tunic and sighed. "Not a thing. Intelligence reports the Cutch heading for the jungles, up river. But there hasn't been a single sighting. It's driving me mad."

Grek could feel himself drifting into sleep. He opened his snout. The inside of his mouth felt thick and dry. "Where's Ran?" he croaked.

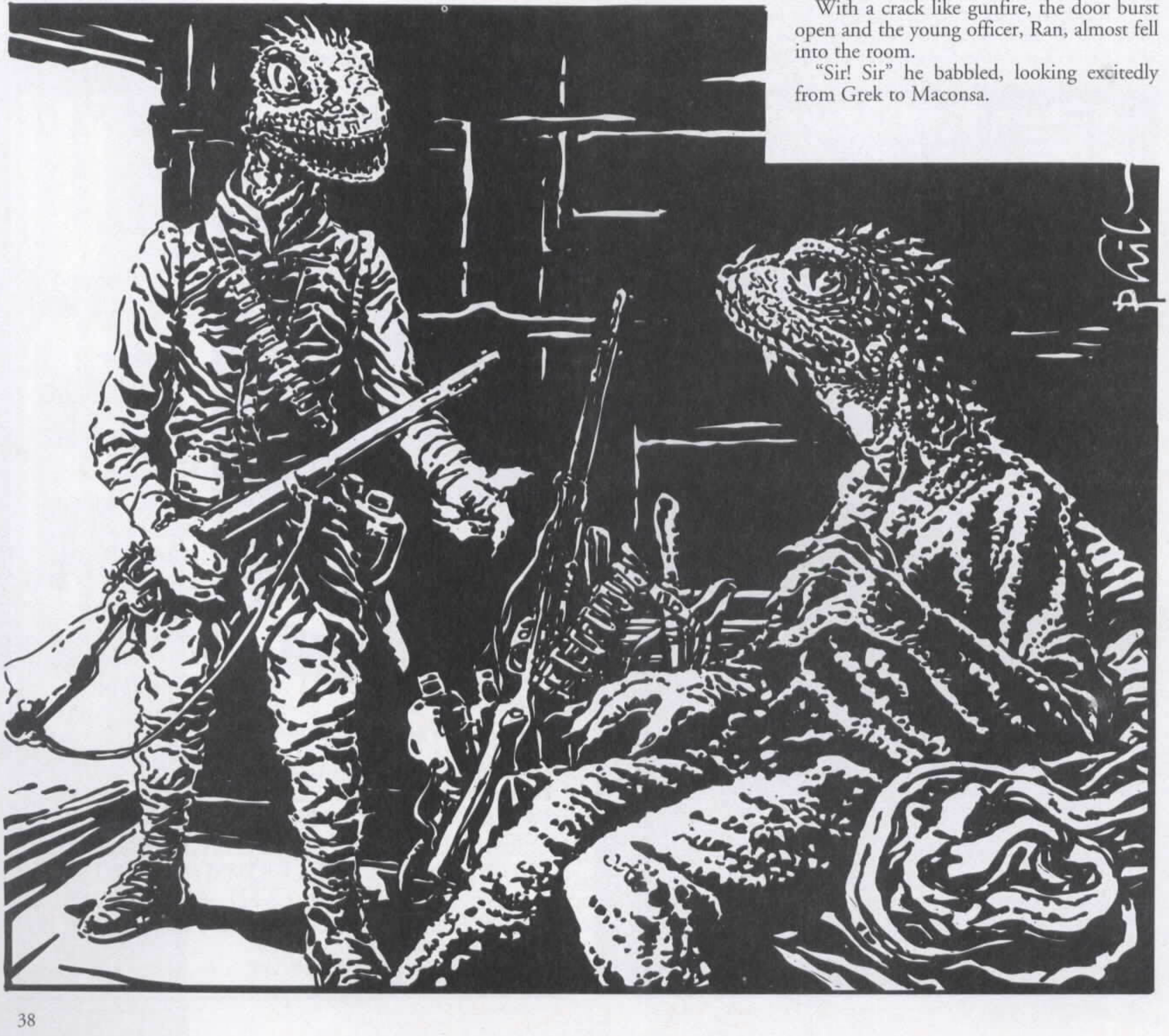
Maconsa had dug out a basin of water and was splashing his hot hide. "Gone to Temple, would you believe?"

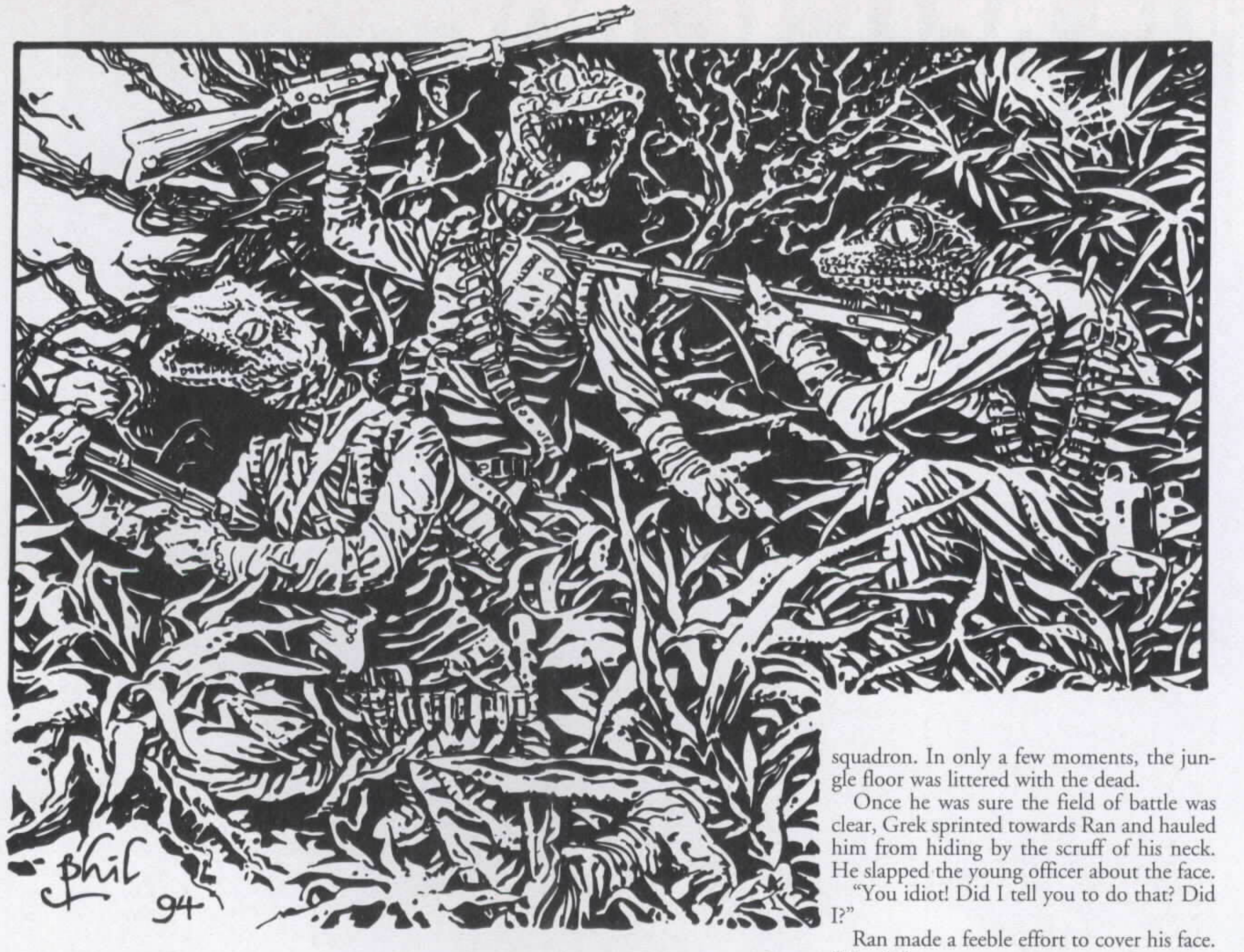
Grek smiled "He always gets religious before a battle."

"Hmm," agreed Maconsa. "Trouble is, this one's been postponed so much he goes to Temple every day. The elders think he wants to sign up," Grek laughed in a high stacatto. Maconsa opened the blind and squinted at the blast of light. He ran his long black tongue absently over the wet orbs of his eyes.

With a crack like gunfire, the door burst open and the young officer, Ran, almost fell into the room.

"Sir! Sir" he babbled, looking excitedly from Grek to Maconsa.





"All right, Ran. Keep calm. What is it?"

Ran's face was suffused with excitement. "It's on, sir. The Cutch have been seen!"

Grek sat up and swung his legs over the edge of the bed. "Where?"

"Delurida Bridge, Portrone," gasped Ran. wiping the glutinous white sweat from his crested head.

"Delurida Bridge?" murmured Maconsa. "That's in the dip of that valley, you know . . ."

"Yes, yes," said Grek excitedly, pulling on his tunic. 'If we can trap them in the valley and cut off their retreat, then we've got 'em."

The three Ismetch officers beamed delightedly and hurried from the room.

• • •

Grek flung himself to the ground as a Cutch bullet whistled over his head. Maconsa and Ran were crouched low in the hollow roots of one of the great trees which covered the jungle perimeter. Both were breathing heavily; tense with adrenalin rush.

"All right," said Grek quietly. "We know where they are. Tobess has got the other end sealed off. We've got to get them out in the open."

He looked about in the gloomy undergrowth, just able to make out the rest of his concealed squadron, their rifles poking through clusters of heavy, wet vegetation.

Manconsa peered into the jungle towards the old stones of Delurida Bridge, the water over which it had been built long-since vanished. "We need a diversion. Something to bring them out. If they're as jumpy as us . . ."

Grek's scalp contracted in affirmation. "Yes. They'll go for the first thing that moves."

He looked again at the rifle barrels, all pointed towards where the Cutch had holed themselves up. They had almost opened fire on their own relief column, such was the tension. Insects chirruped incessantly in the oppressive silence. Ran glanced over at his senior officers, sat up on his haunches and then pelted across the jungle, waving his arms and screaming at the top of his voice.

Grek lurched forward to stop him. "Ran, you – "

At once, the Cutch rifles exploded into activity. Grek's squadron responded in kind, blasting through the undergrowth with furious precision. Ran threw himself to the ground, rolled over and hid behind a tree.

Maconsa whipped out his own rifle and bellowed "Here they come!" The Cutch suddenly tore from behind the bridge, their reptilian faces obscured by the smoke of their guns.

"Fire! Fire!" screeched Grek. The Ismetch squadron emerged from hiding and ruthlessly mowed the enemy down. Trapped in the narrow basin of the valley, the Cutch force soon succumbed to the superior Ismetch squadron. In only a few moments, the jungle floor was littered with the dead.

Once he was sure the field of battle was clear, Grek sprinted towards Ran and hauled him from hiding by the scruff of his neck. He slapped the young officer about the face.

"You idiot! Did I tell you to do that? Did I?"

Ran made a feeble effort to cover his face. "No sir."

Suddenly Grek burst out laughing. "Good lad. Well done. You've got initiative."

He slapped the bemused Ran on the back and propelled him towards Maconsa.

"What do you say, Maconsa? We'll make a Portrone of this one yet."

The future was to prove Grek right, but he was not then to know how far his own destiny was linked to that of certain visitors. Visitors countless eons away from the humble planet of Betrushia.

Mark Gatiss

Doctor Who – The New Adventures:
St. Anthony's Fire

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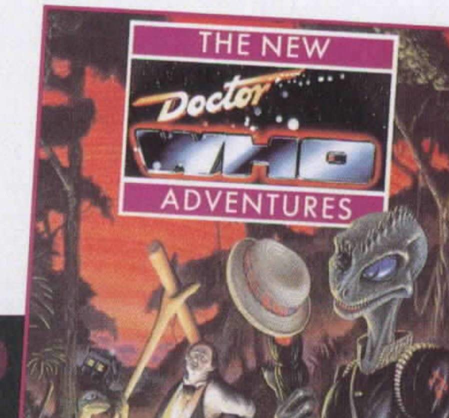


THE REAL McCOY PART TWO

Photo © BBC

Sylvester McCoy has enjoyed the mantle of 'current Doctor' for longer than all his predecessors, even though his on-screen tenure was one of the shortest. Last issue, he expressed his passions for the character of the Doctor and the problems of fame. This issue, he talks about Ace's dominance and begins relating his story-by-story *Doctor Who* memories. Asking the questions: Nick Briggs.

"I think I might have come up with the idea that, with my character's great brain, he was educating Ace," says Sylvester of, arguably, *Doctor Who*'s first truly non-sexist companion. "I joked that, by the end of it, she could maybe become Prime Minister. We'd had, sadly, one lady who was Prime Minister who wasn't educated by the Doctor. She might have been a better person for it if she had." Sylvester smirks naughtily. However, back to *Doctor Who*'s most recent first lady . . .

"I think it went too far. Now, John Nathan-Turner, the producer, thinks it went too far towards the end. It did get to the point where Sophie's character became more important than the Doctor in many stories. That would be all right in the odd story. It's absolutely valid that that should be. But it was getting a bit too much . . . and I think that John suddenly realised that as well . . . and maybe it would have been different in the fourth year. It would have reached a peak in the development of Ace.

"It was very interesting for the writers to go down that road, because writing for *Doctor Who* must be quite frustrating, because the Doctor is established, he's fixed, he's there. You can't create that character. Whereas with a new character like Ace, you *can* create. And as I said before, the Doctor had already been milked. What else can you do with him? So therefore, they all got very excited about the development of Ace – and that's what happened. They did run away with it a bit, but it would have been pulled back.

"Och, I dunno," he shrugs. "I mean, I enjoyed it anyway, because she got to say more lines than me, and I'm very lazy!"

Wasn't the concentration on Ace also to do with the writers being very fond of Sophie Aldred?

"Oh yes, and that!" Sylvester agrees enthusiastically. "Sophie is such a lovely person – great! – and she just charms the hind legs off a donkey."

FIRST SEASON

"I have to warn you," I say to Sylvester at this point, "I intend to get something out of you about every *Doctor Who* story you did."

"I can't remember any of them!" he says.

"Well, I'm sorry, but I'm just going to have to wring it out of you."

"Oh God. Okay . . ."

"*Time and the Rani . . .*"

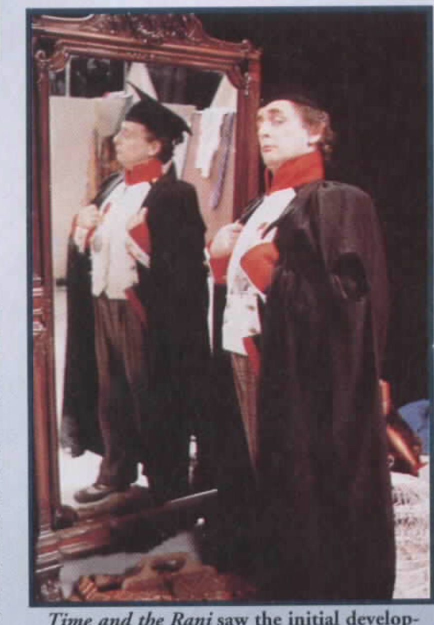
"Ah yes," Sylvester is relieved that a memory has served itself up immediately. "I enjoyed playing the spoons all over Kate O'Mara's front. That's my memory of that."

Not letting him off the hook that easily, I mention his 'prat-falls' in the Rani's control room, which were somewhat controversial among fans at the time.

"Oh yes," he remembers. "Well, the origin of all that was, having got the part, I actually knew very little about it overall. I hadn't watched it for years, but I had a distant memory of Patrick Troughton. He stuck in my memory, because he was the first Doctor I'd watched. I think your first Doctor – like your first love – kind of sticks. So I – most likely wrongly – remember Patrick as being a clownish type of Doctor. I mean, he always made me laugh and he was amusing – and I always veer towards comedy myself; that's my instinct.

"But I didn't really know how to play the part. And there was no time to sit down and watch tapes of all the other Doctors and have a discussion about where it was going. John, I think, was just relying on my coming along and . . . He just gave me complete freedom! So my initial instinct was to kind of go for a slightly Chaplinesque Doctor . . . Because he's one of my great heroes.

"The script was uncertain itself, because it had been written, most likely, for Colin and had been changed halfway through. It was a complete jumble of things. Sometimes that can be lucky, like *Casablanca*. It was one of the great films of its time, but they didn't know what the ending was going to be and it was very unsatisfactory for



Time and the Rani **saw the initial development of the Seventh Doctor's character and costume. Photo © BBC**

***Time and the Rani* featured two Melanies – the traditional Bonnie Langford one and the vampish Kate O'Mara version. Photo © BBC**

everyone involved, but as luck would have it, it ended well. But as luck would have it, I don't think the first one of my *Doctor Who*s was the best. It was all right . . . but it was just a jumble."

One of the most striking things about his performance in *Time and the Rani* was the Doctor's anger, as he threatened to smash the Rani's apparatus.

"It was distant memories of William Hartnell," explains Sylvester. "I don't know if I ever saw William Hartnell play *Doctor Who* when it went out at first – I can't remember. But I'd maybe read or heard something about the fact that his Doctor was an angry man. So, again, it was that feeling of bringing back that kind of anger.

"Also, like all actors, you bring lots of yourself to the Doctor. Life has made me kind of clown-like and comic. I see things in a comic way, but I'm also angry. Comedy does come from anger. It's the flipside of the coin, isn't it? You either laugh at it, or you rage!

"It was a mixture of ideas just flung in. But the cake hadn't been baked yet. And I don't think it started to get baked until two-thirds of the way through the second series, where my Doctor actually arrived – it took that long to get there.

"Maybe that's what's happened with all the other Doctors – I don't know – or maybe they'd been watching the programme. Maybe if I'd been watching *Doctor Who* regularly, then I would have come to it knowing something – but maybe it was a good thing I didn't, because I came with a completely new bag of tricks."

***Delta and the Bannermen* was an enjoyable romp around a Butlin's holiday camp, according to McCoy. Photo © BBC**

VIOLENT LEGACY

Looking back at the programme's past, Sylvester did discover a controversial point on which he had very definite views.

"I remember, once – after I'd started playing the part – being very shocked to discover that previous Doctors were violent, in the sense that they let their anger take them over and they became violent. I saw a clip of Tom Baker's Doctor shooting someone, or bashing someone up or something like that – and the same with Colin. I was quite shocked, because I didn't think that that was what *Doctor Who* was about. Then I suddenly thought, 'I don't want my Doctor to do any of that'.

"Now, this is me on my soapbox," explains Sylvester, emphatically. "This is something I really believe. I would never say anything to whoever's going to take the series over, except this . . . I think one of the glorious things about the Doctor is that he does come from somewhere else. He is a much more intelligent being than us. Being a much more intelligent being, violence would not be part of his baggage. It might be there, somewhere – in fact, I tried to create the impression of the battle between himself and the violence.

"In *Battlefield*, there's one bit where I'm nearly, almost, going to fight and kill, but I don't. I like that tension. But if you're a really intelligent being, you're not going to be violent, because violence is not intelligent. It's a basic, Neanderthal thing that we carry with us. So, I feel very strongly that the Doctor should not be violent. He should always try to find another way – but if he can't, he should give it to Ace . . . if ►

"I decided very early on that people were going to have fun doing *Doctor Who*," explains Sylvester McCoy. *Paradise Towers* Photo © BBC

◄ the writer can't come up with anything else.

"I'm not against violence, per se, in the programme. We live in a violent society. But I do believe we should try to help good to win, most of the time, over evil – even though that may not be the case in real life.

"I think I'm out of sync with the rest of the Doctors. I'm not sure, but at the last *PanoptiCon*, someone asked something about that point, and all the other Doctors said 'Yes'. My view went the other way. I might have misunderstood. Maybe they thought I was against violence in the programme."

Sylvester may have had all these fascinating ideas about character, but wasn't it frustrating when all those thoughts had to be subordinated to tight schedules in the studio?

"Yes, it was frustrating in a sense. But if I'd done a full term, those character things might have come out more. I was getting the point about violence in. But it does, in the end, come down to being very frustrating. I mean, all the Doctors have been through that – you know, 'Just do it! Do it!' And you just do it . . . and the sets are falling down and shaking. It's very frustrating, but it's also rather exciting too. I quite like the danger. I like being up against the wire. That's why I like doing my own stunts, which is silly, because I might hurt myself! But sometimes, sparks fly and something really, really exciting can happen – just for a moment. Everybody's energies are just going 'Wham!' But then again, the whole thing could just end up as crap!"

Back to *Time and the Rani*, and the story's guest star, Kate O'Mara, as the Rani herself . . .

"We got on really well. We're still mates. She's lovely. I was blessed. We were all a bit nervous and she was absolutely splendid to work with. We just laughed all the time."

Was her infamous Bonnie Langford impersonation a source of amusement?

"She did it so well, didn't she? When Bonnie wasn't there, she used to do it wonderfully, outrageously. It was glorious. It was great! It *was* Bonnie. But when Bonnie was around, Kate felt slightly embarrassed about it and pulled it back a bit. Although Bonnie didn't mind! We didn't know at the time, but we chatted about it afterwards."

PARADISE TOWERS

"*Paradise Towers*," I say, hoping for a response.

"Yeah," says Sylvester. Then there's a long pause. I remind him about Richard Briers.

"Oh, yeah!" Sylvester enthuses. "What a lovely man! What a really, lovely, lovely man. I'd admired him since I was a kid. Oh, don't tell him that, because he's not *that* old. We just got on so well. We were on the same wavelength.

"I haven't watched that one since it went out. I think maybe it wasn't the best one. Don't know why. I thought the robots looked quite good in the studio, but I don't know if they worked. We had good fun doing it. What else can I remember about that?

"There was the great and wonderful Elizabeth Spriggs. We were blessed during my time in *Doctor Who*, because all the actors we worked with were great. We all got on incredibly well. I mean, I made a decision, knowing how lonely it can be to guest on somebody else's programme, I decided very early on that people were going to have good fun doing *Doctor Who*. And I think that's very important, because if you're enjoying yourself, it's like if you're happy – no matter how ill you might be, or whatever – it does actually do something positive to you, mentally and physically. People loosen up."

DELTA AND THE BANNERMEN

"Again, we had the most glorious fun making it. Splendid weather! It was a heat-wave. All my life I'd wanted to go to a Butlins holiday camp, but because my family were kind of petty bourgeois, the thought of going to Butlins was totally beneath them. I remember we used to drive past one in Ayrshire, where I lived, and I longed to be allowed within its portals.

"So to be able to film in Butlins was great. I wanted to live in it, but they put us in a hotel. It was a functioning Butlins, but they'd just sold it to someone, and it was run-down and in a terrible state. I think there were rats there. Some of the cameramen stayed in it, but they soon left. It's now been spruced up. There were people staying there at the time and there were activities going on. They had wet t-shirt competitions and knobbly knee sorts of things. It was an absolute delight. I loved it.

"But that was nothing to do with the programme," he laughs. I remind him about Ken Dodd's guest appearance.

"Yeah, Ken! Another god! It was very sad, really. It was very bizarre. Ken didn't know quite how to do it, and he looked for help and no-one gave it to him. I think that was wrong. When the Bannermen arrived, he did the scene reacting like Ken Dodd, the stage character. I didn't feel I could go up and tell him how to do it, even though I knew he wanted to be told by someone. I didn't think it was my place – now I wish I had been brave enough. Someone should have gone up to him and said 'Listen, imagine you're playing the Palladium and the IRA came in and take you out!' That's what it should have been – and he could have done it, he had the ability. But no-one said that to him, and it was too jokey and they cut out a lot of what he did."

DRAGONFIRE

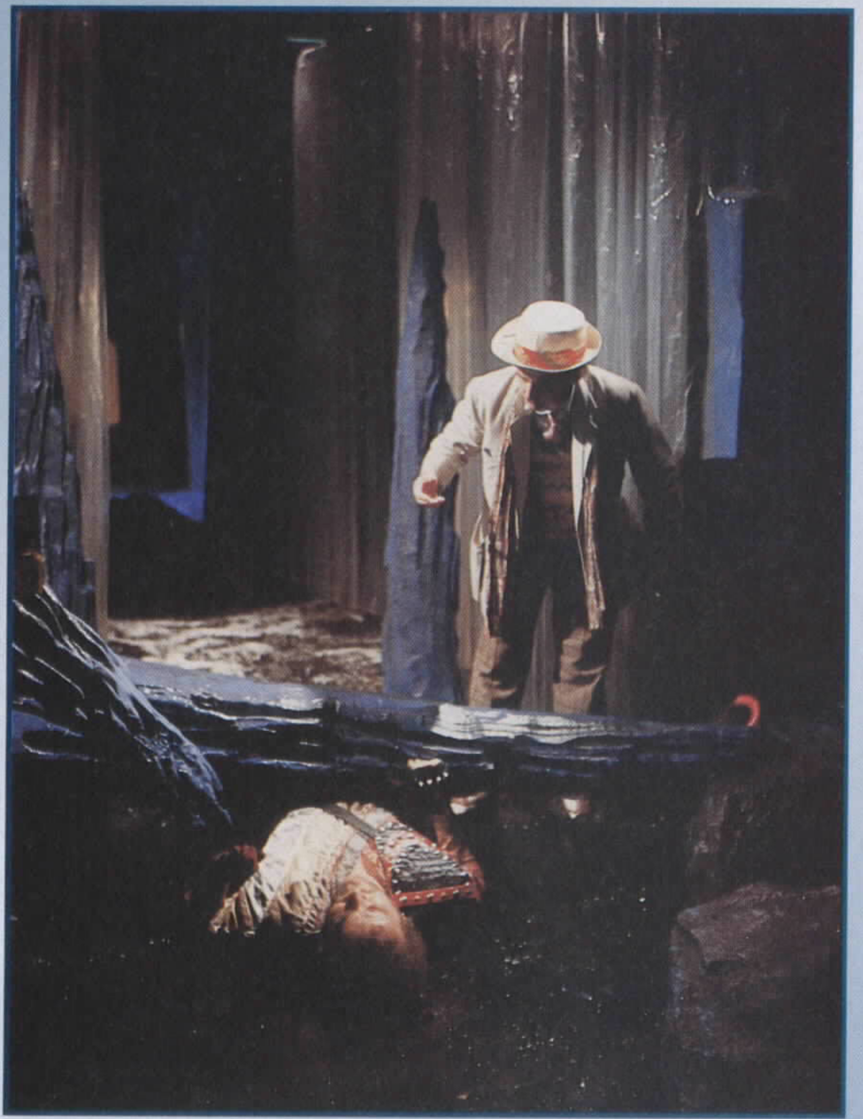
"Oh, that was the one where Sophie arrived. I think that was the one good thing about it!" Sylvester laughs.

"My memory of that is that, because it was supposedly in the ice – again, this is something to do with directing – I had this concept of continuously sliding on the ice. Because it wasn't real ice, I thought, if you treated it like real ice it would give a good indication. But nobody else was doing it. Someone should have said, 'Everybody do this' or 'Don't do it'."

Then there was, of course, the much talked about cliff-hanger scene from Part One, when the Doctor literally hung from a cliff – but for no readily apparent reason.

"I don't know . . ." ponders Sylvester. "I was going down the umbrella to get lower down, as far as I know. I can't remember too much about that, either. I just know that it seemed like a good idea at the time. I'd gone down, then whatever happened next should have indicated that I was trying to get to the next level down – because Ace and the others had climbed down, hadn't they? Tony Selby came along and helped me up. It would've worked; again it probably just needed the simplest thing, really – time! The director had

Sylvester McCoy feels that Ken Dodd was poorly treated and unable to give the performance he believes the comedian was capable of in *Delta and the Bannermen*. Photo © BBC



McCoy believes that the lack of time, the *Doctor Who* director's greatest enemy, was responsible for some of the less-impressive moments of *Dragonfire.* Photo © BBC Video

so little time to do it. They had to get the thing done, but they lost bits.

"It's extraordinary with *Doctor Who,* how judged it is. How much people watch it again and again, upside down, backwards, slowly – you know? And they go over every line and breath and every piece of logic. Well there was no way anyone could have ever created anything to go through that scrutiny. It wasn't meant for that. There was no time for that. There was no way! It never would've got done!

"I remember reading something in some *Doctor Who* fan magazine, some guy who had praised one of my early *Doctor Whos* at the time; four years later he was doing the opposite. I remember thinking that this was extraordinary. When the episodes came out, that's what it was for. Instant television. It wasn't designed to be pored over! It seemed to me invalid for him to come back with a negative criticism. I mean, I know you have to put up with negative criticism, but it just seemed barmy. Silly."

Dragonfire was Sophie Aldred's first job in television. Had Sylvester noticed that she was a little inexperienced?

"No, not really. She was great. She was just instantly correct. She must have said that she hadn't done much and that this was her first, but she just took to it like a duck to water."

Sylvester believes that Sophie didn't know Ace was going to be a recurring character when she was cast. "The girl in *Delta and the Bannermen* might have become a companion. But I think John was bringing in a young girl in every story, although not so much in case Bonnie would leave, because the plan was that Bonnie would go in during the next season. Then I think that Bonnie decided that she didn't want to stay that long and would rather leave straight away. So that's why it happened so suddenly. Knowing that it was Bonnie's last full season, they were trying out the girls and would have most likely have made up their minds by the end of the season which one of them to bring back as a companion. Now, if Sophie had got the part she went for, the girl on the motorbike in *The Bannermen,* she might not have been the companion. Life is a funny old thing, isn't it?"

Sylvester also reveals that his opinion about Sophie joining the show was sought. "They asked me what I thought. I said 'Yeeaah!'"

Before I can move on to the next story, Sylvester stops me.

"I'd just like to say something about Bonnie's leaving!" he says. "Bonnie Langford's leaving scene was written by Andrew Cartmel. In fact I did that leaving scene as my audition piece for *Doctor Who.* Now, they'd written Bonnie's leaving scene as 'Goodbye Mel' and that's all it was. I said 'Hey, hey, you can't do that! You can't do that! She's been my companion and Colin's, and we're both supposed to be the same people'. She couldn't just say goodbye, then I say 'Hello, come in' to the next companion. So I reminded them of this wonderful, touching scene.

"This was the first time I felt I could bring in the deeper sense of the character. The emotional side of him. Trying to show his sadness for her going, but control it. I'd never had a chance up to then. It had been more cartoon-like, I feel – but that's just a generalisation.

"Anyway they went away and discussed this and said 'We feel bad about this, because someone else wrote *Dragonfire*' . . . I think Andrew was a nice man and didn't want to hurt the writer's feelings. Anyway, they agreed to do it, but they compromised, because they only did half the scene, which I think was a pity, because it was a beautiful farewell."

◆

Next issue: From Daleks to Children in Need.

THE McCOY FILE: Part 2

The nit-pickers' guide to the trivia truth behind the mind who played the Seventh Doctor.

What objects do you always carry with you?
My wallet, glasses and a generally used, crumpled up tissue hanky.

What makes you most depressed?
Loads of things. The fact that we're continuously messing up the planet Earth and we don't seem to be stopping. We hear that the birds are dying in the North Sea and there are nearly not enough fish in the world. You think, 'Wait a minute, we knew that twenty/thirty years ago and we were going to do something about it then'. That really depresses me. The pollution. The lack of imagination in dealing with our economic growth. We could stop the rot tomorrow. People could make money out of saving the planet, but they don't want to take the risk. The march of fascism also really depresses me.

What is your favourite smell?
My sons, when they were little babies.

What is your favourite word?
Discombobulate. To discombobulate someone means to kind of put them off balance; but I like it because it's such a funny word. It's a word that Max Wall would say and get a roar of laughter (cue Max Wall impersonation): "I hope you're not discombobulated, madam."

What is your favourite *Doctor Who* story?
Ghost Light *I liked, because of the character, but I don't think it worked as a whole. Maybe the circus one . . . I don't know . . . All of them. None of them.*

More next issue.

Flights through Eternity

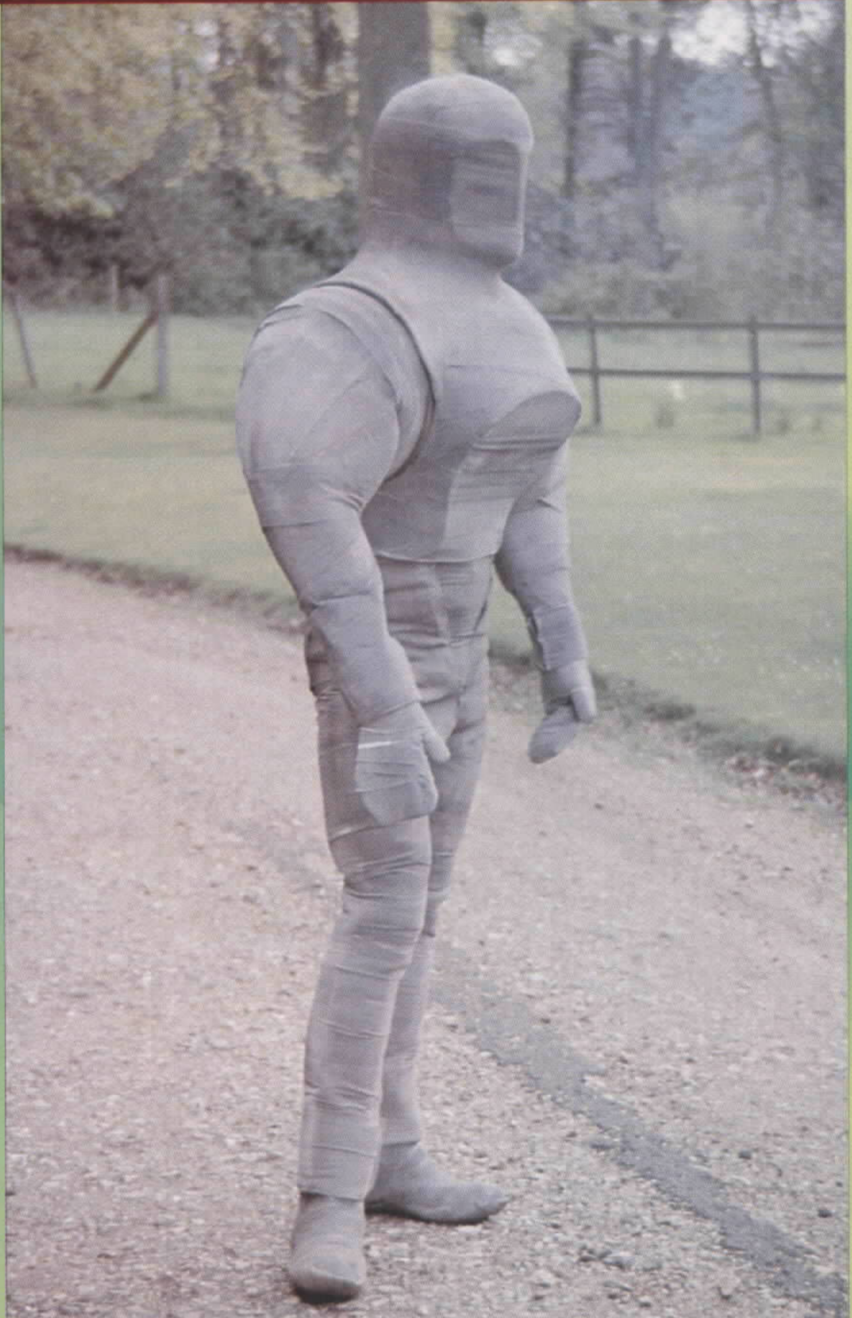


Photo © BBC Video

When is an historical not an historical? Twenty-six years of television adventure occasionally presented an unusual type of story which up until now has been difficult to categorise. Philip MacDonald defines the escriptions . . .

When we first joined him on his travels, the Doctor enjoyed the distinction of being the only character in the series with the ability to cross the boundaries of time as well as those of space. When, during their third televised attempt to rid the universe of him, the Daleks constructed a time/space craft, history was in the making for *Doctor Who* in more ways than one. Suddenly enormous new options were open. Aliens could travel in time as well and, as the show's writers were beginning to realise, there was no reason why they shouldn't exist at any time in mankind's history – they need not be restricted to alien planets or the future.

Thus, tentatively in *The Chase* and full-bloodedly a story later in *The Time Meddler*, there was born a new breed of adventure, impossible to define or categorise adequately but often known to devotees of *Doctor Who* as the "pseudo-historical" story.

The pseudo-historical label is ultimately unhelpful and it would be a folly to suggest a rigid set of definitions. Indeed, as I suggested in **DWM 194**, the accurately-observed sense of historical period in, for example, *The Masque of Mandragora* is far greater than the flights of fancy which characterise the textual pastiche of *The Romans* or *The Gunfighters*, both supposedly "pure" historical stories. For our purposes, however, a pseudo-historical is a story which combines science-fiction or fantasy elements with settings or characters from Earth's past.

BACKDROPS

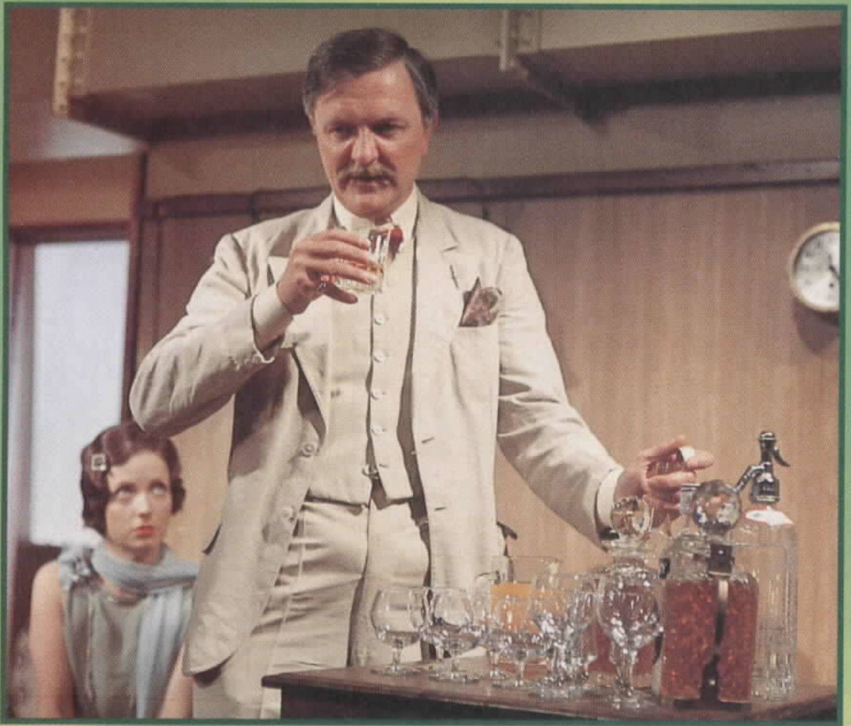
A number of different reasons present themselves for the development of the pseudo-historical format. On the simplest level, some stories choose their setting purely to provide an interesting and colourful backdrop against which the plot itself can unfold. The ancient Egyptian location for the ninth and tenth episodes of *The Daleks' Master Plan* serves no more significant purpose than that of creating an atmosphere unique to that section of the mammoth twelve-part space opera. The story is still exclusively concerned with the struggle between the Doctor, Mavic Chen and the Daleks for possession of the Tarranium Core, and notwithstanding a burlesque mummy sequence with the Meddling Monk the involvement of the hapless locals and their culture remains purely subsidiary. An even greater case in point is *The Abominable Snowmen*, whose historical setting seems to serve no purpose other than to allow Professor Travers to appear a great deal older in the story's sequel, set thirty years later. Again, the Dickensian pastiches in the final two episodes of *The Trial of a Time Lord* provide a suitably baroque setting for the Doctor's surreal adventures in the Matrix, but the actual choice of setting isn't significant – it might just as readily have been medieval or futuristic. In stories such as *The Time Monster*, *Invasion of the Dinosaurs* and *Enlightenment*, people and elements from the past are plucked from their own time-streams and set against a contemporary or futuristic setting (while *Time-Flight* does the reverse, plunging present-day aircraft and passengers into pre-history) but again the effect is simply colourful rather than specific to the relevance of each historical period.

Such apparently gratuitous forays into history are in the minority, however. Usually the period setting of a pseudo-historical story is of considerable significance.

PARODY

Many of the genre's most fondly-remembered stories succeed in capitalising on their historical setting by making the features of the age an intrinsic part of the story itself. Thus, for example, *Pyramids of Mars* is set in the upper-class prewar England which was the home territory of gentleman archaeologists like Lord Cærnarvon, not to mention amateur inventors and scientific enthusiasts like Laurence Scarman – equally versed in Marconi and H G Wells. *Horror of Fang Rock* takes a creature which feeds on electricity and places it in a time when electrical power was a new and, for some, an almost superstitiously frightening part of modern life – a time of rapid technological advance in which the supposedly civilised Adelaide's reliance on astrologers is paradoxically set against Leela's newly-acquired scientific enlightenment. Similarly, Theodore Maxtible's experiments with static electricity in *The Evil of the Daleks* provide a satisfying example of Victorian blind-science hokum, influenced by the scientific mysticism of Sir Arthur Conan Doyle's writings just as the Doctor's detective persona in the early episodes of the same story is informed by the methods of Conan Doyle's most famous fictional character.

Perhaps the master of the pseudo-historical storyline in *Doctor Who* was Robert Holmes. In stories like *The Time Warrior* and *The Talons of Weng-Chiang* the historical setting is as much the star of the show as the Doctor and his alien foes. Holmes, however, rarely if ever set his stories in



Major Daly (Tenniel Evans) has a "sundowner", courtesy of Robert Holmes' flair for dialogue, watched by daughter Claire (Jenny McCraken) in *Carnival of Monsters.* Photo © BBC

an authentic past, preferring instead to exploit the melodramatic and comic potential of pasticheing and overplaying the conventions of his subject matter. *The Time Warrior* operates as an efficient action/adventure in its own right, but viewed in a different light it is also an outrageous lampooning of every Hollywood cliche about medieval life – certainly it is every bit as tongue-in-cheek as the notorious *The Gunfighters.* Lurid, over-the-top names like Irongron and Bloodaxe vie for prominence with mock-heroic dialogue, unconvincing beards, constantly hurled wine-flagons and ubiquitously gnawed chicken drumsticks in a manner of which the first series of *The Black Adder* would be proud. Moreover, there are numerous flashes of wit in which science-fiction and historical period cross wires, so that Bloodaxe mistakes the word "Sontaran" for "Saracen", and Sarah decides that Irongran's castle is an unconvincingly tacky local pageant set firmly in the twentieth century. In a similar way, the crew and passengers of the S.S. Bernice in *Carnival of Monsters* communicate in a heightened, exaggerated kind of Twenties pidgin, liberally peppered with phrases like "topping" "pip-pip" "ninety-nine skiddoo" "Johnny Chinaman" "lying doggo" "umpty" and "sundowner". The dialogue is also saturated with references to Major Daly's tea plantation, his London club, Mah Jongg, "the Hound of the bally Baskervilles" and so on. Of course, nobody ever spoke in this way, any more than teenagers of the late Eighties ever said "ace" "wicked" "toe-rag" and "dirtbag" to the same extent that the Doctor's most recent televised companion did. The effect of overplaying the language and mannerisms of the period in this way is to create a definite, almost melodramatic essence of what the modern audience perceives to be the character of that historical period. That essence is often absurdly inaccurate, or at best wilfully selective. The Twenties fantasy of *Carnival of Monsters* and *Black Orchid* – the bright, attractive world of cocktails, flappers, the Charleston, tea on the lawn, P G Wodehouse and Agatha Christie – omits to mention the poverty-stricken thousands dying of cholera in the appalling slums of London and Manchester, or the terrible fact that there was scarcely a family in the country who had not recently lost either a brother, a father, a husband or a son in the carnage of the Great War.

MELODRAMA

Undoubtedly Holmes' most spectacularly schematic, selective and utterly fictional pseudo-historical setting is that of *The Talons of Weng-Chiang.* This classic melodrama of a story is set not in Victorian London, but in a glorious goulash of cinematic renderings of Sherlock Holmes, Fu Manchu and Jack the Ripper tales, *The Phantom of the Opera* and *The Perils of Pauline.* Holmes himself acknowledged that he had deliberately chosen to set the story in this fraudulent, romanticised world, confessing he found it quite remarkable that twentieth century culture had so quickly fashioned such an attractive and glamorous alternative to the previous century's Dickensian reality of workhouses, endemic poverty, degradation, disease and infant mortality. So strong are the gothic/romantic images and icons built up around the Victorian netherworld that, rather than attempt to re-dress the balance, Robert Holmes undertook in *The Talons of Weng-Chiang* to embrace the cliches and push them to their absolute limits – and, as audience reaction to that story has repeatedly testified since its transmission in 1977, the result in both comic and dramatic terms was quite exceptional. The period setting of *The Talons of Weng-Chiang* is therefore truly "pseudo-historical", and for the most part its richness overwhelms the actual story so that, unusually, the science-fiction elements of the plot – the fifty-first century, the Zygma Experiment, World War Six, the true nature of Mr Sin, and so on – are the elements most quickly forgotten by the casual viewer.

Taking this treatment of a period setting to even greater extremes is *Delta and the Bannermen,* in which the plot actually revolves around the rock'n'roll craze and holiday-camp recreational ethos of the late Fifties, to the extent that the popular music of the decade permeates the incidental score and the Doctor begins to behave like Dick Barton. Even the title of the story sounds like the name of a Fifties pop group. The fact that Shangri-La is the name of an imaginary paradise on Earth makes it an appropriate setting for the story as well as an apt name for Mr Burton's holiday-camp. Once again *Doctor Who* was in a fantasy past, and it was arguably the relative absence of a strongly-motivated dramatic background (which is where *The Talons of Weng-Chiang* excelled) that left *Delta and the Bannermen* as something of a curiosity among pseudo-historicals, a sickly-sweet bubblegum story in which the villainy of Gavrok and the plight of the Chimeron queen had little chance to assert themselves amid the outrageous trappings of the chosen setting.

HISTORY IN THE MAKING

The Talons of Weng-Chiang therefore remains the archetype of this particular kind of pseudo-historical story, using the images and icons of its setting to full advantage within the framework of a science-fiction story that actually has little immediate relation to them. In the same season as *The Talons of Weng-Chiang* is the archetype of an altogether different species. *The Masque of Mandragora* is that rare beast, a pseudo-historical story which is intrinsically about the historical period in which it is set. Like so many *Doctor Who* stories (particularly in the Seventies) one of the first principles of this adventure is the struggle betwen superstition and reason, magic and ►

Melodrama at its best in Holmes' *The Talons of Weng-Chiang,* which pitted the Doctor (Tom Baker) and Litefoot (Trevor Baxter) against every Victorian cliché imaginable. Photo © BBC Video

Renaissance Italy was the destination for the Doctor and Sarah Jane (Elisabeth Sladen) as they helped Guiliano (Gareth Armstrong) face an alien intelligence in *The Masque of Mandragora*. Photo © BBC Video.

◄ science. What makes this theme so appropriate in *The Masque of Mandragora*, however, is that the story is set in the early days of the Italian Renaissance, a time when burgeoning advances in art, science, learning and philosophy were poised to pull Europe triumphantly out of the superstition and ignorance of the Middle Ages and into a new, enlightened, era. Giuliano, the Duke of San Martino, is the story's representative of the Renaissance man, having overcome the limited horizons of his predecessors and welcomed new ideas and principles of science, government and society. The villainy of Count Federico, Hieronymous, the Brethren of Demnos, and indeed of Mandragora itself, involves many a close shave with death for the Doctor and Sarah, but is essentially founded on the far more sinister threat of dragging San Martino (and, in Mandragora's case, the world) back into a dark age of feudal oppression, superstition and enslavement. This is precisely the struggle of the Renaissance period, albeit writ large and lurid. It can be no mistake that a great deal of the plot (a beloved and dead father, an enlightened young son, a murderous poisoner uncle with his devious advisor) echoes that of Shakespeare's *Hamlet*, which, although written a century after the period in which *The Masque of Mandragora* is set, is a play deeply concerned with a Renaissance man's struggle to overcome the implications of living in a world of savagely medieval principles. *The Masque of Mandragora*, which succeeds both as a full-blooded adventure story and as a treat for literary and philosophical academics, achieves perhaps the greatest balance of dramatic immediacy and historical integrity in the programme's history.

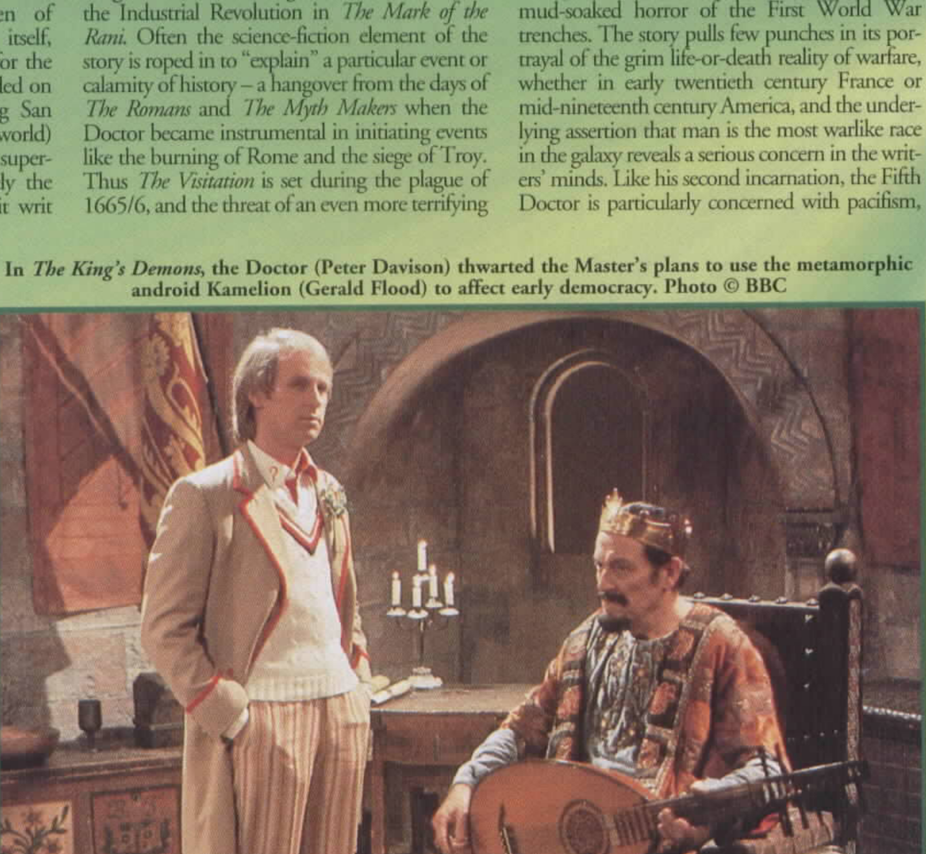
In a similar way, the surreal *Ghost Light* is a story about change, development, evolution and survival set at the very time in which Darwin's *Origin of Species* was causing uproar amid a God-fearing Victorian upper-middle class which was scandalised by the suggestion that it might be descended from apes. Representatives of each side of the conflict are present in the story which, like *The Masque of Mandragora*, takes a crucial cultural issue of the time and winds a science-fiction element around it.

PIVOTAL MOMENTS

A favourite starting-point for the writers of pseudo-historical stories is this appropriation of a particular and pivotal moment in Earth's history and overlaying science-fiction events onto that moment; hence the Monk's attempt to avert the Norman Conquest in *The Time Meddler* and the Master's plans to prevent the sealing of the Magna Carta in *The King's Demons* and to hijack the Industrial Revolution in *The Mark of the Rani*. Often the science-fiction element of the story is roped in to "explain" a particular event or calamity of history – a hangover from the days of *The Romans* and *The Myth Makers* when the Doctor became instrumental in initiating events like the burning of Rome and the siege of Troy. Thus *The Visitation* is set during the plague of 1665/6, and the threat of an even more terrifying pestilence is eliminated when the Doctor has a hand in starting the Great Fire of London. Thus the apparently inconsequential scene in which Nyssa discovers a dinosaur skeleton in the first episode of *Earthshock* acquires significance at the story's conclusion when the bomb-laden space freighter brings about the creatures' extinction (a chapter of pre-history for which *Doctor Who and the Silurians* had previously provided an account). Elsewhere, the desertion of the *Mary Celeste* is attributed to the Daleks, Kennedy's assassination and Hitler's annexing of Poland are put down to the malign influence of the Nemesis comet, and the Rani's extraction of vital brain fluid from humans throughout history is used to explain Luddite riots and the American Civil War. Many of these examples are less than convincing and, some might suggest, often rather politically tasteless, but more often than not the level on which they operate is momentary and comedic, such as the suggestion that the young H G Wells turned his hand from sociopolitical treatises to science-fiction allegory as a result of his adventure on Karfel with the Doctor and Peri.

Human war is, of course, a sensitive and deeply serious subject and, perhaps unsurprisingly, its past reality is something that *Doctor Who* has tended to avoid confronting, preferring instead to ponder the ethics of warfare in the fantasy settings of science-fiction stories such as *Genesis of the Daleks* and *Warriors of the Deep*. A handful of notable exceptions have, however, addressed the great wars of history head-on. The obvious example is *The War Games*, whose first two episodes are almost exclusively set among the mud-soaked horror of the First World War trenches. The story pulls few punches in its portrayal of the grim life-or-death reality of warfare, whether in early twentieth century France or mid-nineteenth century America, and the underlying assertion that man is the most warlike race in the galaxy reveals a serious concern in the writers' minds. Like his second incarnation, the Fifth Doctor is particularly concerned with pacifism,

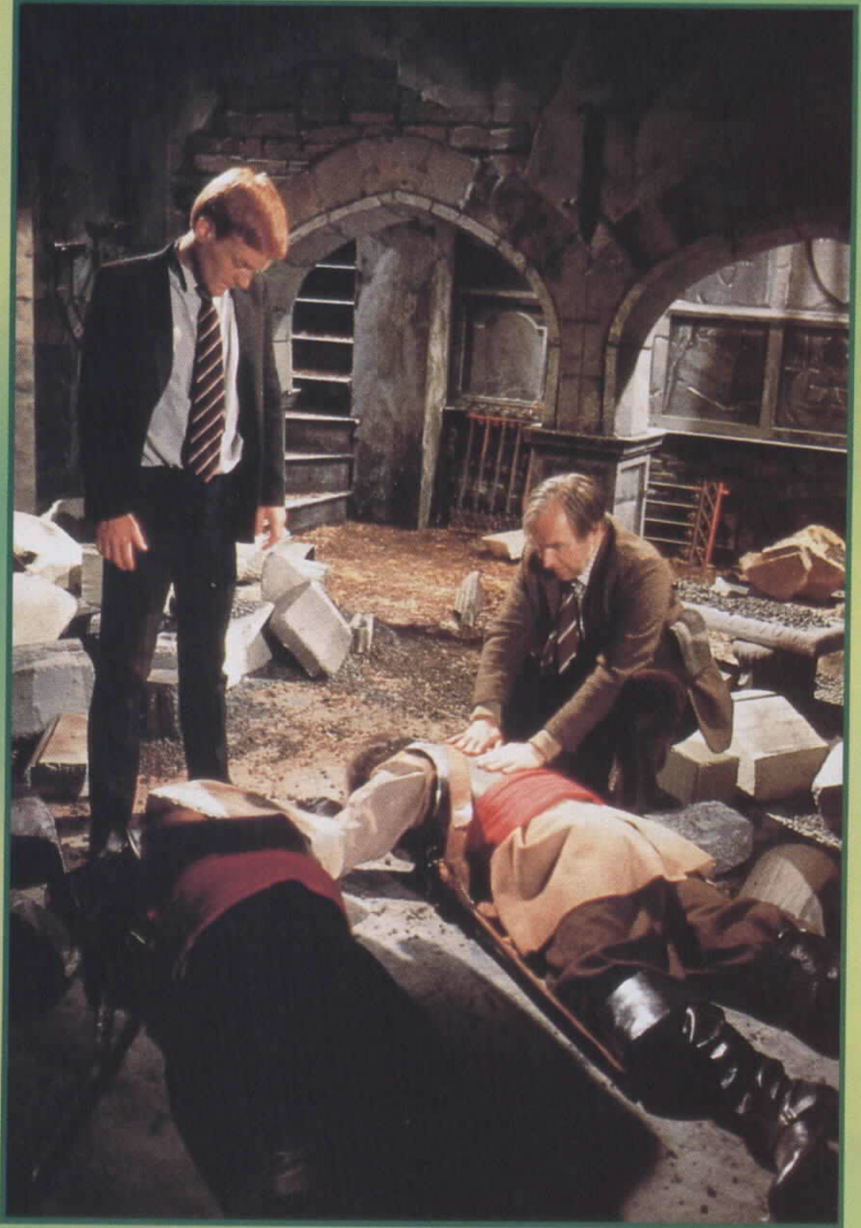
In *The King's Demons*, the Doctor (Peter Davison) thwarted the Master's plans to use the metamorphic android Kamelion (Gerald Flood) to affect early democracy. Photo © BBC



and his evocative reaction to the King's belligerent song in *The King's Demons* and his incredulous response to the war game in *The Awakening* ("... and you're celebrating *that*?") underline the Doctor's strained relationship with his favourite species, a species capable of expressing love and hatred in equally spectacular measure. Indeed, the science-fiction element of *The Awakening* capitalises on the horror of war, suggesting that the force of the fear and hatred unleashed at Little Hodcombe by the English Civil War was sufficient to bring into being an alien creature endowed with all the attributes of the Devil himself. The same idea is pursued in *The Curse of Fenric*, which concerns itself with the re-awakening of the greatest evil of all against a backdrop of fear and hatred in World War Two, as Russia and Britain – supposed allies – plot to double-cross and eliminate one another as soon as their common foe has been defeated. Like the elements of British Nazism in *Remembrance of the Daleks*, this strand of the plot lends a complex moral dimension to the story which is far removed from the dogmatic propaganda of blood-and-thunder war films.

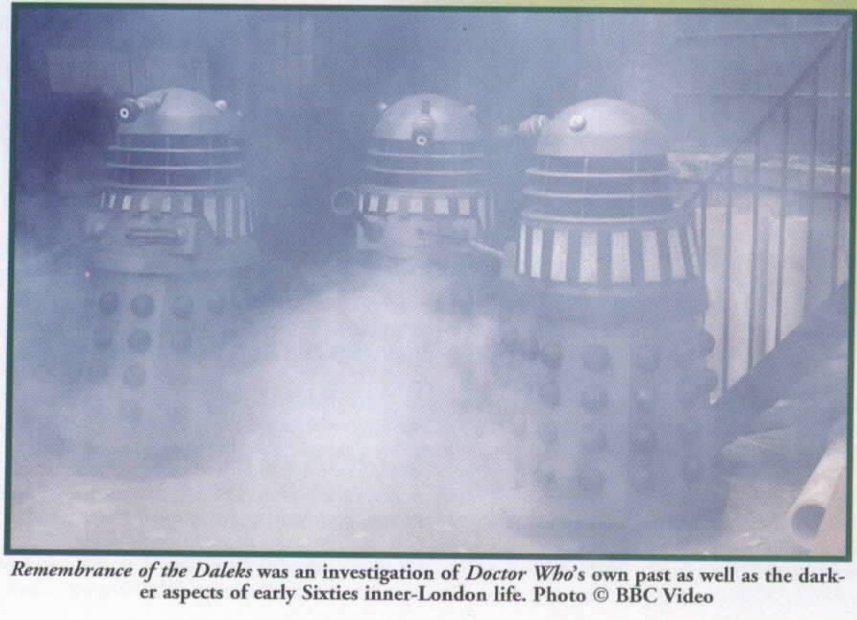
SELF-REFLECTION

Inevitably for a programme as long-lived and as ever-developing as *Doctor Who*, another kind of history started to become integral in the show's later years – the history of the programme itself. At the beginning of *Doctor Who*'s silver anniversary year, the Doctor visits the time and the place in which we first encountered him twenty-five years before, in order to fight his deadliest and most persistent enemies. *Remembrance of the Daleks* is, in a very self-aware fashion, just that – a story which not only evokes the spirit of the early Sixties (a decade which it seems the Doctor was due to revisit on several occasions during Andrew Cartmel's planned Season Twenty-Seven), but which also plays on the audience's collective memory of watching *Doctor Who* as children. As well as the self-reflexive moment in which an abandoned television set seems to announce the show's first episode, there are actually scenes in which little children behave like Daleks in the school playground, and even a point where Ace has to hide behind a sofa! At the same time, the story is at pains to re-fashion our ever-developing "remembrance" of the Daleks themselves, showing them climbing stairs for the first time, introducing the Sixties comic-strip-based Emperor Dalek into their televised ranks, and providing them with the sort of truly devastating fire-power that we had hitherto been required to take for granted.



The English Civil War never seems to end in Little Hodcombe as Turlough (Mark Strickson) and Andrew Verney (Frederick Hall) discovered in *The Awakening*. Photo © BBC

In the same way, *Silver Nemesis* played on the historical events which in 1988 surrounded the programme's own cultural myth, notably the assassination of President Kennedy and *Doctor Who*'s own Twenty-Fifth Anniversary – the number of "silver" elements in the plot being quite inordinate. As well as being set in the past, *Ghost Light* and *The Curse of Fenric* are the first *Doctor Who* stories which actively explore the personal and emotional past of one of the Doctor's companions in any great depth, although *Mawdryn Undead* writes and re-writes Brigadier Lethbridge-Stewart's personal history within a complex structure of past and present. *City of Death* and *Battlefield* toy with the concept of the Doctor travelling back in time to tamper with the present – defacing the canvas of the *Mona Lisa* with a felt-tip pen and leaving messages for his future (or is it past?) self to discover – a concept which the authors of Virgin Books' *New Adventures* (a large proportion of which are themselves pseudo-historical stories) have embraced wholeheartedly and taken to even greater extremes. Likewise, the question of determinism posed by *Pyramids of Mars* – that our every past action shapes the future from an infinite number of possible outcomes – has become the premise for *New Adventures* as diverse as *Exodus* and *Blood Heat*. It is a mark of *Doctor Who*'s enormous stature as a cultural authority that it should ultimately plunder and exploit its own institutions – it has, after all, become an intricate and *powerful* part of history itself. ◆



***Remembrance of the Daleks* was an investigation of *Doctor Who*'s own past as well as the darker aspects of early Sixties inner-London life. Photo © BBC Video**

Writing Who

PIP AND JANE BAKER

Photo © BBC

The partnership of Pip and Jane Baker arrived at *Doctor Who* with a popular story that introduced one of the Eighties' most innovative villains. Marcus Hearn meets two of the Bakers that made *The Mark of the Rani* so memorable.

It is perhaps surprising that the experienced writing partnership of Pip and Jane Baker didn't come to *Doctor Who* sooner, especially bearing in mind the company they sometimes kept. "We knew Verity Lambert," mentions Pip, recalling *Doctor Who*'s original producer. "I remember when we watched the very first one; we were staying down in Noel Coward's house on the Dinchurch Marshes."

The Bakers next indirect contact with the programme came almost fifteen years later when they collaborated with producer-to-be Graham Williams on a number of projects. "We'd worked with Graham Williams on *Z Cars, Double Dealers* and *The Zodiac Factor*, which was a big film series the BBC was going to make with Twentieth Century Fox. We submitted a script to Graham but unfortunately, for reasons of finance, the series fell through. Graham went on from there to be the producer on *Doctor Who*. When Graham moved on from *Doctor Who*, the script was still in the office and John Nathan-Turner (Williams' replacement as producer) read it."

"That's how it all started really," adds Jane. "John got in touch with us as we were used to doing film. We decided to work on the show when we met John and we liked him. If we find we don't particularly like a producer then we cry off. You've got to gel, because you've got to argue and you've got to discuss and you've got to be able to meet on a professional level yet remain friends. Now you can't always do that, and it isn't necessarily our fault and it isn't necessarily the producer's fault, but if we like a producer then we enjoy working with them and always hope to do so again. And we liked John. I must admit though, we were not followers of *Doctor Who*."

"Actually," laughs Pip, "when John asked us to work on it we had to ask him to show us a video tape of the series."

"We weren't aware of this cult that surrounds the show," Jane continues. "We didn't know there was this massive following but after we wrote the first one, *The Mark of the Rani*, the fan letters came rolling in. The letters asked us all sorts of questions and we hadn't a clue what they were talking about."

Following Nathan-Turner's brief to include a new Time Lady adversary for the Doctor, their story originally began life as the self-explanatory *Enter the Rani*. Pip and Jane disagree over whether the Master was a component of their story from the beginning, but Jane has no trouble remembering her favourite scene between Colin Baker and Anthony Ainley. "Colin says to him 'If we were seeds, you'd be a laburnum,' and he says, 'Why a laburnum?' and the Doctor replies, 'Because they're poisonous!' I remember Colin loved saying that."

The writing process was guided by the application of a few ground rules. "Thinking back, we had no hassle," recalls Pip. "Any re-writes were always for technical reasons. Don't forget we were novices then in terms of *Doctor Who*. They laid down simple laws that we grasped quickly. They told us that there was no magic about it, in other words everything had to be scientifically based, and they said it had to be a historical story on location. We were also told never to show that the Doctor influenced the course of history, because otherwise they'd get into trouble with the schools. For example, Stephenson's great advance was the bypass mechanism. Now, obviously, in current technological terms this isn't that great, especially to someone like the Doctor. However, the Doctor wasn't allowed to help him with any problems he may have been having. Although there was a reference: Stephenson says 'I've got this problem,' and the Doctor says 'Don't worry, your railway train'll take off like a rocket.'"

"We were well briefed by John and Eric Saward, the script editor," adds Jane. "Having been briefed we told them what our story was, and we were left alone. I can't remember it being changed at all."

MORALITY AND THE RANI

Careful research, both psychological and historical, was a crucial element in a story such as *The Mark of the Rani*. Inspiration partly came from a previous project. "We'd written about the side-effect of drugs in the past," explains Pip, "on a BBC series called *The Expert*. It's funny how these things cross-fertilise."

The historical backdrop of the Industrial Revolution and the Luddite uprising was also given careful consideration. "We could rely on our memories to an extent for research," Pip says. "We knew Stephenson worked in the north-east, we knew it was about that time. For timing reasons I think we had to drop a few references to Napoleon. I'm not sure whether we put them back in the novelisation or not. Actually, rather than using the museum in Telford as the location we suggested they used a similar one in Wales. They said Telford would be better though."

Pip remembers that inspiration for the character of the Rani was drawn more from personal experience. "I remember witnessing an argument between some of our friends. One of them is very sentimental, believes in the soul and all the rest of that. The other is a neurochemist and he was saying to our friend 'All you are is chemicals,' and he replied 'But what about the soul?' To the Rani, humans were just an inferior species – like the guinea-pigs in her laboratory. There's an argument there, and we wanted to make this point when she asked 'What do you humans worry when you have a lamb chop?' or something along those lines."

The Rani's amorality is evident when she asks the Doctor "Am I supposed to abandon my research because of the side effects on inferior species?"

"Yes," Pip nods enthusiastically, "I think that makes her more horrific than a mere pantomime villain."

Jane has similarly strong opinions on what constituted the successful character. "We also felt that if the Doctor has this superior intelligence then anyone he's up against, like the Rani, has got to be of an equally superior intelligence otherwise it detracts from the Doctor's character."

"Also," adds Pip, "if your hero's going to triumph then it's really got to be against somebody who he's on a par with – if he's an idiot then it's just a hollow victory."

Jane echoes the thoughts of many *Doctor Who* writers by verbalising one of their personal writing philosophies. "One of the things we kept in mind all the time when we were writing *Doctor Who,* and something we keep in mind for whatever we're writing, is a piece of invaluable advice we got from the American producer Jack Gross when we first started. He said what you really have to do is to ask yourself 'Could this have happened if that lead character were not there?' We apply that always, and I think it was especially important with *Doctor Who.*"

The Rani (Kate O'Mara), not based on Margaret Thatcher at all! Photo © BBC

"In other words," says Pip, "if a series is called *Doctor Who,* it is about the Doctor as far as is humanly possible. Everything should come out of that character. Even if he's not in the scene he should be influencing and having an effect on it. In other words, you're writing it from his point of view. It's something that gets lost I think not just in *Doctor Who* but a lot of series. I can understand it because when you go in as we did you're really interested in *your* creation – the Doctor's been around a long time, he's not your creation – so a tendency is to lose yourself in that and that's doing the series a disservice. The Americans won't put up with that actually. They're very professional about it."

"You see one of my faults when we're writing things is that I tend to fall in love with a minor character," admits Jane. "And when it comes to Pip, he will look at it and say 'It's a lovely scene, and I love the character, but what has it got to do with the Doctor?'"

"And what's he got to do with our narrative drive?" Pip adds.

"And out he goes."

"Well, you've got to."

"I know I've got this fault," Jane continues, "but being able to spot these things is probably part of the advantage of two of us working together."

"I'll give you another instance of this," offers Pip, "and it applies to me. When I researched into George Stephenson, I found tremendous admiration for this man who'd grown up in such poverty. He had so little education, yet he became one of the great minds and changed the course of human history. Yet he grew up in conditions we can't even begin to understand. You feel you want to put that into the script, and you have to restrain yourself. We couldn't suddenly tell the audience that here was a man who should be admired beyond the Doctor, beyond all the other characters. That's not what the series was about. You've got to be ruthless with yourself."

WATCHING THE RANI

Would it be fair to say the Bakers were actually trying to blend educational material into *The Mark of the Rani*?

"No, I don't think we consciously did that," asserts Pip. "I don't think it matters who we're writing for, I hope we never patronise them. For instance when we wrote *Watt on Earth* for the BBC, which was for younger children, we were bearing in mind that some children's television is terribly patronising. I object to that, so we don't do it. Equally, we don't set out values but I think they come through. I do feel that children, or young people, have got enquiring minds and *Doctor Who* is for young people. I suppose you are educating, but you don't do it intentionally because that would be fatal. After all, why the hell should they be educated? They've been to school all day."

"In any case," Jane interrupts, "a lot of *Doctor Who* fans are not children are they? We had no idea what the average *Doctor Who* audience was, but we were told it was about forty percent to sixty percent the upper bracket. For instance, on *The Mark of the Rani* we had a letter from a professor of psychology from one of the universities. He was asking us could we give him the sources of our research because he found it fascinating."

Pip's opinion that a large proportion of the *Doctor Who* audience consists of men in the thirties and forties is perhaps borne out by one of Jane's most curious anecdotes concerning *The Mark of the Rani.* "Some time after the story had been shown I had to go to the doctor for some reason. After he did his doctoring bit he then said 'I know who you based the Rani on.' I said I didn't base it on anyone, but asked him who he thought she was. 'Margaret Thatcher,' he replied. Apparently she was a research chemist and of course she has this very assertive character.

"I remember Kate O'Mara was telling us that when she was doing *Dynasty* in the States she was mobbed outside the studios by people asking if she was going to play the Rani again. They weren't interested at all in the character she was playing in *Dynasty!*

"Yes," she giggles, turning to her husband, "she turned out to be quite popular didn't she?"

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THE FANZINE TRAP

Operated by John Ainsworth

Fanzines are still hurling themselves into the trap at an incredible rate. I will endeavour to mention as many as space will allow so apologies to anyone who has been missed out this time round. However, it is now my policy to give priorty to the newer and less well know 'zines that may benefit from the extra publicity.

I feel that it is worth pointing out that nearly all the fanzines caught in the trap welcome submissions of articles, reviews and fiction. So, if you fancy being a writer, give it a go. The editors of the 'zines are always hungry for new material and will almost certainly be delighted to hear from you.

If you would like *your* 'zine to be given an airing in this column then please send a copy with covering letter to: *The Fanzine Trap*, Doctor Who Magazine, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX.

Remember to provide all the important details about your publication: address, price, frequency and a brief outline of editorial policy and subjects covered.

'Zines from Australia and the US (or indeed anywhere) are very welcome but please state whether British sterling is acceptable as payment.

***CHAMELEON CIRCUIT #16* (A4. 36 pages. $3.00 Candian from 58 Penwick Crescent, Richmond Hill, ON L4C 584, Canada.)**
Topical Canadian 'zine that reviews all the latest in books and videos. This issue also features an interview with Sylvester McCoy.

***COTTAGE UNDER SIEGE #3* (A5. 52 pages. £2.50 from Neil Corry, 66 Queen Mary Road, Upper Norwood, London, SE19 3NP.)**
The content of this 'zine is very much of an adult nature and is not suitable for readers under eighteen years of age. Bizarre and humorous articles inspired by *Doctor Who* and *Blake's 7*. This issue boasts a special pull-out section devoted entirely to actress Jacqueline Pearce, who played Servalan in *Blake's 7*.

***ENLIGHTENMENT #1* (A4. 20 pages. £1.50 from Enlightenment, 22 Highview House, Hatch Grove, Chadwell Heath, Romford, Essex, RM6 5NS.)**
New and intentionally positive 'zine that features a detailed interview with Terrance Dicks in this first issue. Intelligent and interesting but perhaps a little too serious in tone in some areas and could benefit from more illustrations.

***FANGROK #9* (A4. 24 pages. £1.50 from Andy Thomspon, 35 Airedale Walk, Alvaston, Derby, DE22 0NQ.)**
Another 'zine with an adult tone which is not suitable for readers under eighteen years of age. Extremely well layed out and presented 'zine which makes fun of just about everything. This issue includes items on *Dark Shadows*, *Absolutely Fabulous* and Diana Ross as well as good old *Doctor Who*.

***FAST RETURN #8* (A5. 40 pages. £3.50 for four issues from Tristan Stopps, Fourth Dimension Lords, 9 Rowan Road, Martham, Great Yarmouth, Norfolk, NR29 4RY.)**
For fans aged ten and above, this 'zine is the club magazine of the Fourth Dimension Lords, apparently a *Doctor Who* society officially approved by the BBC. As well as the four issues, for the above price you will also receive a bookmark and a membership card. The 'zine features a good mixture of reviews, puzzles and articles on all aspects of *Doctor Who*.

***GLORY DAZE #15* (A4. 48 pages. SAE for info to Mark Edwards, Cherry Lea, Wells Road, Dundry, Bristol, BS18 8NE.)**
Debates such topics as "Was the Fifth Doctor simply too nice?" and includes a short but hilarious story about Borusa after *The Five Doctors*.

***OBELISK* (A4. 38 pages. 65p from JAD Middleton, 12 Beulah Hill, Upper Norwood, London, SE19 3LS.)**
Organ of the Trinity Society of Cult Science Fiction whose well orchestrated voting in **Doctor Who Magazine**'s readers poll won their 'zine the accolade of "6th most favourite Fanzine in Britain 1993." Features articles on shows other than *Doctor Who*. High production values but a little lightweight in content.

***PICKLED IN TIME #3* (A5. 56 pages. £1.50 from Liam Brisson, Easington Lea Farm, Easington, Peterlee, Durham, SR8 3UP.)**
As with *Cottage Under Siege* and *Fangrok*, the content of this 'zine is very much of an adult nature and is not suitable for readers under eighteen years of age. With almost surreal humour inspired by *Doctor Who*, this issue features, amongst others, articles on Adric's nose and an audience participation version of *Dimensions in Time*.

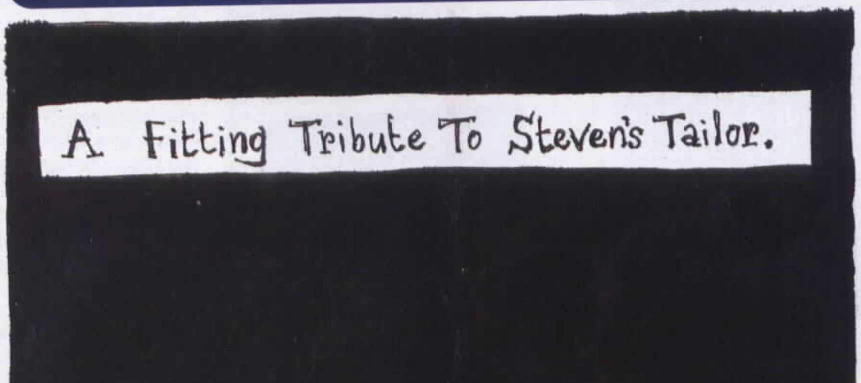
***RUMOURS REVUE* (A5. 24 pages. 75p from Adrian Middleton, 234B Wychall Road, Northfield, Birmingham, B31 3AU.)**
Spin-off 'zine from the free *Rumours*. As the name suggests, the 'zine reports the current rumours circulating around fandom. Most of them concern the future of the show and are often extremely dubious in their authenticity. If you're into unsubstatiated rumour, gossip and scaremongering, then this is the 'zine for you. Otherwise . . .

***TIME CABINET #1* (A4. 16 pages. £1.00 + SAE from Bernard McCormick, 28c Montgomerie Street, Ardrossan, Ayrshire, Scotland, KA22 8EQ.)**
New, lightweight all *Who* 'zine with reviews of older stories and some fiction and humour. Well produced with nice cover by Raymond Twatt to whom the issue is also dedicated.

***TIME INCORPORATED #1* (A4. 40 pages. £1.50 + P&P from J & A Morrison, Trematon Cottage, Trematon, Saltash, Cornwall, PL12 4RT.)**
High satirical content which doesn't always hit the mark. Also tackles the more serious and weighty aspects of *Who* such as the series' handling of distopias.

***TIME VWORPP #2* (A5. £1.00 + SAE from Kristofer Stevens, 36 Coronation Road, Lydiate, Merseyside, L31 2NQ.)**
The Fanzine Trap itself proved to be the inspiration for this fairly new 'zine. This second issue is well written with an interesting article on religion in *Doctor Who*. Produced on computer, the printing is a little light but well presented. A promising newcomer.

DOCTOR OHO by Leighton Noyes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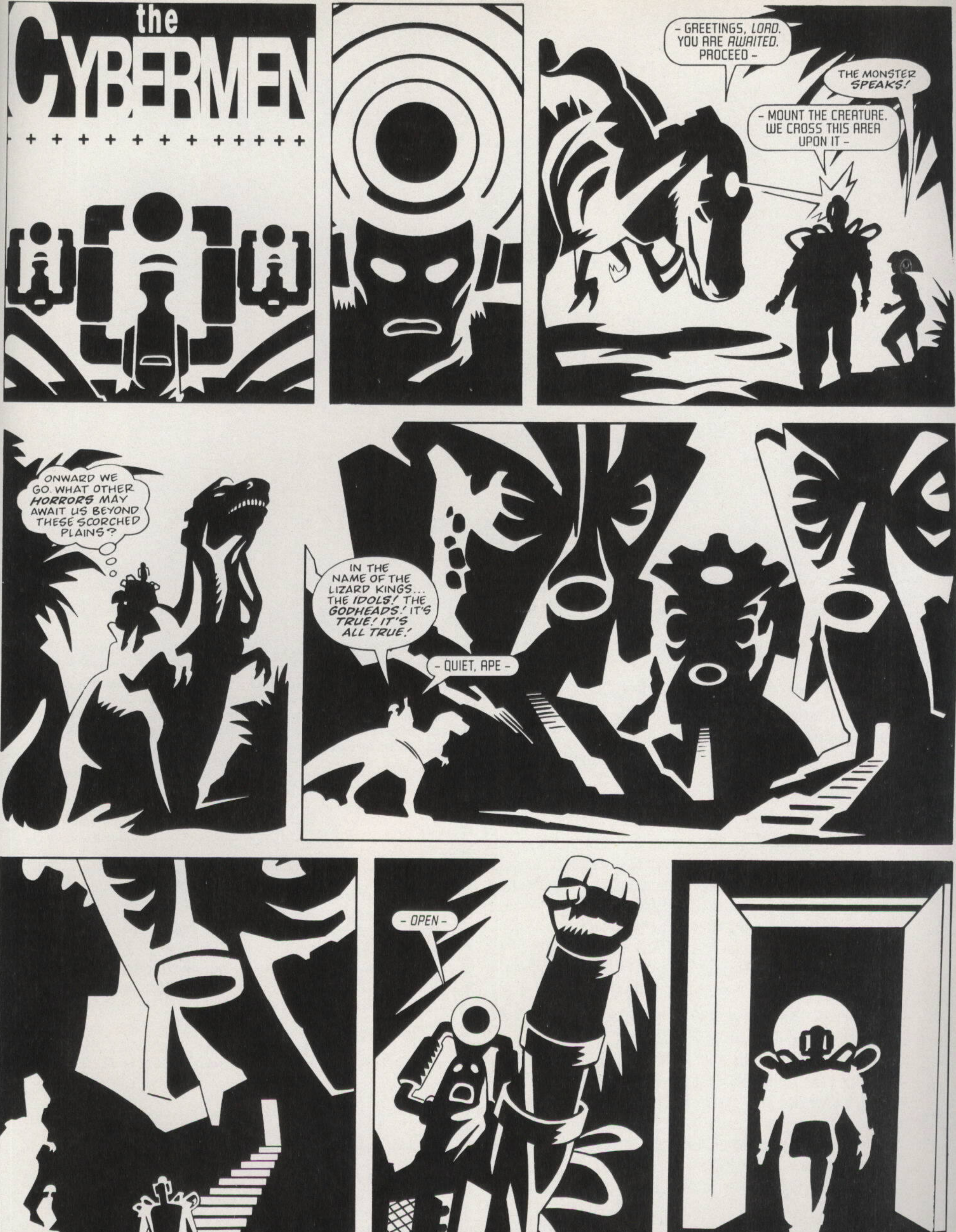
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